

5-20-1993

The Relationship between typographic design and photography: Effectively combining type with image

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A Thesis Submitted to the Faculty of The College of Imaging Arts and Sciences
In Candidacy for the Degree of
Master of Fine Arts

The Relationship Between Typographic Design and Photography:
Effectively Combining Type with Image

By
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May 20, 1993



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Dedication

I would like to dedicate this thesis to my mother, for her support of my endeavors and for her belief in my capabilities. Inspiration comes in many forms.



Acknowledgements

I would like to thank the members of my thesis committee for their flexibility and patience throughout the thesis, and my fellow classmates for their input and constructive criticism.

I would especially like to thank the School of Printing Management and Sciences, particularly George Ryan, Eric Sanderson, Eric Neumann, Charles White, and the IEPL lab assistants for allowing me the use of their facilities during the completion of the thesis application project, and for all of their repeated support and guidance.



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The most effective forms of visual communication which involve a combination of type with image are those in which the type reflects the content and message of the image. Simply combining type with image does not guarantee effectiveness. There are many considerations which the designer or photographer should consider when visually communicating a concept. Through the synthesis of type and image, ideas are communicated more effectively than type or image alone.

All too often the message a design is attempting to communicate lacks cohesiveness and clarity. Usually the design can be improved upon by examination and improvement of the relationship between the typography and imagery which compose it. When these two essential elements support one another, the design becomes more significant in meaning.

This thesis project examines the way in which typographic and photographic variables influence visual communication.

My background in photography played an integral part in my thesis topic selection. While my undergraduate education carefully honed my photographic vision, graduate graphic design studies brought semantic concerns such as content, message and communication to the forefront. Through research, personal observation and application, I sought to combine the two disciplines of photography and graphic design in my thesis investigation.

I began carefully examining various forms of graphic design in which photography played an integral part. In the early stages of my thesis, I searched through issues of contemporary magazines such as *Vogue*, *Bazaar* and *Mirabella*, clipping pages which I felt were strong both typographically and photographically. This led me to realize the important role which the combination of type with image plays in the perception of a design. After examining the pages I had collected, I realized that in most of them, type and image had been successfully integrated to support one another both visually and conceptually. Synthesis of type and image thus became the main concern of my thesis.

The beginning weeks of the fall 1992 quarter were spent writing a general thesis proposal which would formally mark the beginning of the thesis process. By the September 21 deadline, a short proposal was written and approved (**appendix 1**). This document was an indication of the general direction which my research would assume, but was flexible enough to be amended as I became more knowledgeable about the topics I was addressing.

The remainder of fall quarter was spent devising a formal thesis proposal under the guidance of Professor R. Roger Remington (**appendix 2**). Through the use of Design Planner, an interactive hypercard program written by a former thesis candidate, Roy Prochaska, and Professor Remington's handouts; the individual stages of formal proposal writing were made clear and understandable. The process of writing this proposal served as a way of carefully structuring the goals and objectives of the study. By the end of fall quarter, my original thesis statement had matured and developed into a detailed proposal. This proposal provided a solid framework with which to begin my thesis research during winter quarter 1992.

Before beginning my thesis research in winter quarter, I established a timeplan which included all steps of the thesis process (**appendix 3**). I tentatively addressed each week with a variety of tasks to keep my thesis on schedule and prevent any miscalculations which would undoubtedly affect the successful completion of my project. The original timeline was done on the computer, using a linear problem solving software package, MacProject II™. For purposes of legibility and aesthetics, a final timeline was recreated using Design Studio™ software.

The use of a linear projected timeline proved to be a successful time management tool which kept the thesis process on schedule.

Winter quarter 1992 marked the official beginning of the research portion of my thesis. With the thesis timeline prominently posted in my work area, I began to research the topics planned, and kept detailed process notes of my progress. I set the first full thesis committee meeting for December 11, 1992. For that meeting I researched the very basics from which my thesis would evolve.

I began researching type/image relationships first, as the major topic of the thesis. The work of Philip Meggs and Kenneth Hiebert provided me with two different systems with which to classify type/image combinations. Meggs directly categorized combinations by the relationship between type and image, while Hiebert set parameters which generally described the inherent differences between type and image.

Philip Meggs

Philip Meggs's classification system proved to be very useful as it categorized type and image combinations according to the levels at which type and image interacted. For practical purposes, Meggs's classification system can be summarized as follows:

Type and Image

1. Juxtaposition

A conventional visual relationship exists between the type and the image.

The elements are separated and communicate without interference.

2. Words within Images

An image contains letterforms and words as part of the pictorial composition.

Objects within an image have words on them.

3. Fusion of Type and Image

a. Image as letter

images form letters

b. Letter as image

letters are altered to represent part of the image

c. Word as image

words are altered to represent part of the image

d. Text type as image

the shape of a body of text represents something pictorially

e. Type as environmental image

three dimensional type becomes part of an environment

4. Objective Type and Image

Type and Image are juxtaposed visually in relation to one another

a. Letter plus image

b. Word plus image

c. Visual/verbal synergy

Categorizing most of the images which I had previously clipped from magazines during fall quarter increased my familiarity with Meggs's system.

Kenneth Hiebert

Kenneth Hiebert, in Graphic Design Processes, dedicates a section to an analysis of type and image and the fundamental differences between them. By studying Hiebert's classification, I was able to clearly distinguish type and image as separate communication systems. These systems function on totally different levels, but reinforce one another when combined in a design. Hiebert states that type and image

differ in **content** (type is verbal, image is visual), **scale** (type is subordinate, image is dominant), **grouping** (type is regular, image is irregular), **dimension** (type is flat, image is spatial), and **message** (type is informational, image is expressive). Hiebert also gives type and image general classifications, although I feel that when working with creative or experimental typography there are exceptions which stray from his ideal.

	Type	Image
Content	verbal	visual
Scale	subordinate in size	dominant
Grouping	regular and left right oriented	irregular
Dimension	spatially flat	three dimensional
Message	primarily informational	expressive

Donis A. Dondis

Researching type and image led me to the next step of my research, which involved separating typography and photography into their core characteristics or variables. It was at this time that I felt the need to establish a system for organizing these variables. I found the answer to the dilemma of categorization in Dondis's Primer of Visual Literacy, a book which clearly described and exemplified the basic visual elements and their applications. Dondis's basic visual elements consist of dot, line, shape, direction, tone, color, texture, scale, dimension and movement. As a result of this, I compiled a list of typographic variables which included:

typestyle
 kind of letter (caps, upper or lower case)
 slope
 width (horizontal dimension)
 alignment
 weight (stroke width)
 size
 leading
 letter spacing
 word spacing
 color
 margins
 indents
 typographic treatment (planar, collage)

Photography and the photographic variables were approached in a similar manner, and a list of these variables was compiled from the research:

Grain
Photographic Treatment (solarization, posterization, reticulation)
Strong lines (horizontal, vertical, diagonal)
Perspective
Balance
Lighting
Format (small, medium, large format cameras)
Figure/ground
Contrast
Color
Sharpness
Scale

On December 11, I had my first thesis committee meeting with Deborah Beardslee, Roger Remington, and Barbara Polowy. We discussed the work I had completed, and the possibility of becoming more systematic in my research methods. My chief advisor Professor Beardslee suggested that I find a way to juxtapose my separate lists of variables, in order to compare and understand their relationships to one another. Professor Remington added that it would be essential to formulate an appropriate matrix structure. In addition to discussing my research, we began to discuss possible subjects for my application project. At this point I was very unsure as to what type of subject matter this project would cover. Professor Beardslee suggested that I make a list of topics I felt strongly about.

The first committee meeting led to an intensive organization of my research, and a search for a system by which I could categorize my information. I began making diagrams, matrixes and flowcharts in search of a solution. After analyzing my process notes the answer became evident (**appendix 4**). Through the analysis of variables and the synthesis of type and image, I realized the relation that the processes (analysis, synthesis) had to the design process. I referred to a handout from Professor Beardslee as a starting point for my research of the design process (**appendix 4**). The structure of my research took form in the development of a morphological chart (**appendix 5**) which would categorize my variables and other research according to the steps of the design process. A morphological chart is a type of generative matrix which shows the interrelationships of the elements which compose it. This format was chosen because one of the thesis project goals was to establish a structure for exemplifying the relationship between type and image. This approach would be particularly integral to my project, as I would eventually have a chance to use such a chart while designing my application project during spring quarter.

I researched many sources for a simple and clear explanation of the design process. Many of the systems I researched were too narrow and did not allow for the linear flow of information I intended to establish as the structure of the morphological chart. I eventually found a source in, The Universal Traveler: A Soft Systems Guide to

Creativity, Problem Solving and the Process of Design by Koberg and Bagnall. Using Koberg and Bagnall's design process in combination with elements from Professor Beardslee's handouts (**appendix 4**), I developed a seven step structure which formed the basis of the morphological chart (**appendix 5**). This seven step structure related to the steps of the design process, and was set up in order to allow information to flow in a linear sequence. Early versions of the morphological chart were presented as a series of large charts at weekly meetings with my advisors. With their help, I organized the elements and variables within the most logical positions on the chart.

The information on the Morphological Chart of Guidelines For the Process of Designing Effective Type/Image Combinations flows in a linear sequence. It is presented in this manner so that the variables in each step coincide with the seven steps of the design process. The chart is intended to be utilized by designers as a resource from which to gather information and ideas when integrating type with image (**appendix 5**).

Step 1: Problem Identification, includes the problem identification and objectives. The objective of the chart is effective visual communication through a combination of type and image. The statement of the problem asks, how can two totally different systems of communication be combined and reinforce one another? A designer using the chart can reword step one to include the specific parameters of the problem which he/she is trying to solve.

Step 2: Analysis, dissects the problem, examines the existing interrelations, and looks at the individual parts of the problem in relation to the general scope of the problem. It is during this step that the problem specifics, constraints, background and research are considered. Because of its analytic nature I chose to place the chart of typographic and photographic variables in this section of the chart, as well as Meggs's and Hiebert's type/image classification systems.

Step 3: Definition, bridges the steps of analysis and synthesis, and gives a more specific, essential statement of the problem. A more specific statement of objectives for the chart is: The most effective visual communication is achieved through a combination of type and image in which the treatment of the elements reflects and supports the content/message being communicated.

Step 4: Ideation, includes sketching, brainstorming and lateral thought. The process of ideation is complex, and can draw from many different sources to achieve desired results. Dondis's Primer of Visual Literacy had a section which discussed the importance of contrast in a design. A list of design polarities and semantic differentials was taken from this source and added to the chart, providing a helpful source. Other elements which come into play during the ideation stage are the Gestalt Principles of **similarity** (like visual elements are seen as being related), **continuity** (visual elements that require the fewest number of interruptions will be grouped to form continuous or straight lines), **closure** (nearly complete lines and shapes are more readily seen as complete than incomplete), and **proximity** (the closer two or more visual elements are, the greater the probability that they will be perceived as a whole). These principles are at the very core of design fundamentals, and are part of every effective visual composition.

Ernst Weber

On a semantic level, the Information Theory and the Emotion Thesis deal with the messages that the design in question will convey later in the design process. In Vision, Composition and Photography, Ernst Weber places these two theories within the context of visual perception. A flowchart from Weber's book shows how the Information Theory, Gestalt Principles, and the Emotion Thesis relate to one another through the way in which a photographic image of reality is perceived by the viewer (**appendix 4**). Information theory states that the content of a message is derived from the relationship of the familiar to the unfamiliar. In other words, that which is familiar is quickly and efficiently perceived. Efficient perception is defined by means of visual interest, simplified visual organization, and visual continuity. The Emotion Thesis states that visual compositions make an impression upon the viewer because of qualities which appeal to the viewer's emotions.

Richard Zakia

The perceptual codes relate to the ideation stage both semantically and syntactically, as they represent both visual and informational concepts. While involved in Visual Semiotics, a required first year course taught by Dr. Richard Zakia, I became familiar with the semiotic concepts which I researched for this section of the morphological chart. For the purposes of the ideation stage, I used the perceptual codes of **addition** (when one or more elements are added to a word, sentence or image), **suppression** (when one or more elements are visually or informationally held back, left out), **substitution** (when one or more elements are substituted in place of another, visually or informationally), and **exchange** (when one or more elements are exchanged for another).

Step 5: Selection, involves choosing the best solutions to the problem. On the morphological chart, it involves choosing the solution which provides the most effective visual communication and type/image combinations.

Step 6: Implementation, is where form is given to ideas, and plans are put into effect. Implementation is the synthesis of all of the previous steps into the final design.

Step 7: Evaluation, is the final step in which the goals and objectives of the design process are compared with the end product. Several types of evaluation can be implemented, in the form of questionnaires, observation, interviews, personal evaluation, fulfillment of the problem requirements, design performance, and the effectiveness of communication.

During the Christmas break, I began the historical research component of the thesis. In fulfillment of this thesis requirement, I chose to study the work and philosophies of several graphic designers whose work exhibited a noted sensitivity when combining typography with photographic imagery. The designers which I chose to study were El Lissitzky, Laszlo Moholy-Nagy, Bradbury Thompson, Herbert Bayer, Lester Beall, Neville Brody and April Greiman. For each designer, I researched information which pertained to their philosophies concerning the combination of type and image. Examples of the designer's work which exhibited a strong sense of type/image combination were identified. These pieces of work were related to the analysis and ideation steps of the Morphological Chart of Guidelines for the Process of Designing Effective Type/Image Combinations. This was accomplished in order to visually

exemplify and define the concepts of the chart. The designer's works and philosophies can be found in **appendix 6**.

It was also over the Christmas break that I began to give serious thought to the thesis application project. Professor Beardslee had suggested to me during a previous meeting that I identify issues which I felt strongly about. During the break I found something which had strong possibilities. A small magazine article entitled "Red Lips for a Good Cause" caught my eye (**appendix 7**). This article spoke of M.A.C. Cosmetics, a company who is donating proceeds from all sales of their newest lipstick color, "viva glam" to DIFFA (The Design Industries Foundation For AIDS). Thinking this to be a great idea, I wrote down the toll free order number, as I was interested in supporting DIFFA by purchasing one of the lipsticks. I then realized that this was an issue which I felt strongly about. I copied DIFFA's address and began researching the foundation. This would function well as the subject matter of my thesis application project, as it dealt with a prominent social issue.

Upon returning to RIT for the remainder of winter quarter, I scheduled my second full thesis committee meeting and contacted DIFFA, relaying my idea and requesting any information which they felt would be helpful. I received the requested information before my thesis committee meeting and was able to begin formulating potential ideas for applications.

On January 15, 1993 I had a second committee meeting. During this meeting, my completed research was discussed, and the morphological chart was evaluated and approved. At this meeting, I introduced my application project concepts to the committee, and they were well received. My original idea for the application project was to produce a series of posters which dealt with and announced various DIFFA fundraisers. Professor Beardslee urged me to think of other possibilities for the application, such as postcards, brochures, or a multi-use poster. It was also recommended that I request more information from DIFFA, as they are an informational resource for AIDS and HIV-related matters.

After the second thesis committee meeting on January 15, 1993, I began to devote the majority of my time to the thesis application project. I had officially decided that DIFFA would be the subject matter of the proposed project, and their activities and fundraisers would be the topic of an application which would take the form of a poster, brochure, or newsletter. DIFFA proved to be a very generous provider of materials. I was particularly interested in several of their newsletters (**appendix 8**). Although very straightforward and conventional in design, they contained some very interesting information pertaining to the AIDS crisis. The traditional design approach of the newsletters presented the opportunity to use one of the newsletters as an informational resource with which to redesign DIFFA's newsletter format. I presented this idea during my weekly meeting with my advisors, and they felt that it had a lot of potential.

I proceeded with the idea of redesigning the newsletter, and did some process work which involved taking each of the newsletters and analyzing the types of information which they contained. The various information categories were composed of stories and sections which appeared in every newsletter (**appendix 10**). These sections included: administrative, steering committee, donation and development information, as well as major stories. After I completed the analysis of the newsletter content, I considered which issue I would use for copy and photos for the new design. I chose DIFFA's most recent newsletter (**appendix 9**) because it contained the most up-to-date information. I knew that at the end of spring quarter, this project would be displayed in the Bevier Gallery, and I wanted the audience to have the opportunity to view their most recent offering of information.

At this point, I prioritized the newsletter information according to the importance it had within the newsletter layout. This was accomplished by analyzing the length and subject matter of the articles. I felt that establishing an informational hierarchy was an important consideration which would directly come into play during the design process. The hierarchy I established is as follows:

1. Major Stories

- A Show of Spirit
- Beyond Balance Sheets
- Politics, Challenges, and Miss America
- Fostering Collaboration: A Must for Today and Tomorrow

2. Notes on Development

3. News From the Chapters

4. Grantees at a Glance

5. National Board of Trustees

I then defined the type of information which each of these sections contained, briefly describing what each article had to say. After becoming more familiar with the content of the newsletter, I began brainstorming and developing ideas for photographic imagery to accompany each section. I did some sketches of various formats for the newsletter (**appendix 11**), and decided on a variation of a tabloid page with a combination of barrel and gate folds. At my weekly meeting with Professors Remington and Beardslee, I presented a formal application proposal which addressed concerns such as audience, use, context, format, and constraints (**appendix 12**).

I began doing thumbnail sketches of possible page layouts and cover designs (**appendix 13**). Because designers and creative persons compose the majority of DIFFA's audience, the opportunity to approach the design of the newsletter in a non-traditional manner was presented. I intended to work in an unconventional manner by incorporating creative typography and photography into the page layouts. In the thumbnail sketches, I proposed alternating active (type and imagery) with passive (only typography) spreads. This is an idea which carried on throughout the design and production of the newsletter, because it prevented the viewer from being overloaded with too much visual information. The pauses which the passive spreads offered would give the viewer's eyes a temporary rest until the next page was turned. I incorporated some photographic concepts into these initial sketches for the sake of placement and narrowing down ideas. Many of my original conceptual ideas involved images of people and abstractions of urban life. Since DIFFA is based in New York City, I planned a trip there to shoot some rolls of film which would provide me with possible imagery for use in the layout.

I eventually began some rough sketches where I made color choices and established a format which would be found throughout the newsletter (**appendix 14**). I also decided on a specific folding format, which was influenced by the hierarchy of information established earlier. This foldout format used a series of progressive folds, in which the more important information was found at the beginning of the newsletter, with the fewest number of folds. For example, the newsletter opened into two panels, then to four, and finally to a spread of six panels. This fold was accomplished through a gatefold which had barrel folds on either side of the gatefold. The completely folded newsletter would fold in half and be attached on the ends with a tab for mailing purposes. I checked with United States Post Office sources to be sure that the size conformed to postal regulations. During this stage, I traveled to New York City, and photographed a few images for use in the newsletter, but unfortunately, the trip did not go as planned. Bad weather and time constraints prevented me from getting the images which I had proposed. This predicament turned out for the best, for at my weekly meeting, Professor Beardslee and I discussed some other photographic approaches. (**appendix 15**).

Upon completion of the initial thumbnails and rough sketches, I began to design my newsletter on the computer. I received permission from the School of Printing Management and Sciences to use the IEPL (Integrated Electronic PrePress Lab) for this purpose, because their facilities would allow me to work easily with the large format and file size I would be dealing with. The newsletter was designed with Quark XPress™ software on a Macintosh Quadra 700™. Images were scanned with an Agfa Horizon™ flatbed scanner. The IEPL provided an excellent working environment for the production of the newsletter. I had the opportunity to print out to laser-writer, imagesetter, linotron, and dye sublimation color proofers while working. My first working comp (**appendix 16**) was composed of imagesetter films which I colored and assembled for a weekly meeting. Using the feedback from this meeting, I made many design changes, particularly color and value changes. Professor Remington felt that my first comp was too dark, and that this would portray a somewhat negative outlook for the newsletter. Because of the serious and controversial nature of my subject, it became important to create a design which had a positive appearance. In response to this feedback, I produced two more working comps

over the next week (**appendices 16 and 17**). These comps included new ideas for background photographs and were much brighter in color and value. I chose the color red as the second color of the comp because I felt that it was symbolic of several different concepts. Firstly, red is the color which has been internationally chosen to symbolize AIDS, a primarily blood-borne disease. A recent trend involves the wearing of a red ribbon to symbolize awareness and support of the AIDS crisis. Secondly, red is an active, powerful, and attention-getting color. Personally, I felt that it signified activity, and awareness. For these reasons, I chose red as the color which I would use throughout the newsletter. **Appendix 18** shows several variations of the possible color choices which I considered for use in the newsletter. The combinations which I chose can be seen in the color photocopies which I made of the final comp, **appendix 19**.

The final production of the newsletter would not have been possible without the generous help of several people in the School of Printing Management and Sciences. I had many different options for the final execution of the project. These included assembling the newsletter by hand, using Linotron™ output and chromatec, outputting the document to a Textronix™ color printer at Kinkos, outputting the document to the 3M™ dye sublimation desktop proofer, or outputting the files the Canon™ Laser Copier via the Fiery™ controller. Many of these choices would have given reasonable quality output, but not sufficient for the clean and professional presentation which I desired. Charles White, the manager of the IEPL, suggested that I output color separations of my newsletter, and make color proofs of each page using one of the color proofing systems available in the SPMS. White suggested this because of the high quality which such proofs would yield. The colors would be even and saturated, the overall effect seamless, and the resolution would be that of the imagesetter from which the films were output, 2400 dpi. This option would give me exceptional quality. I made final design changes and revisions and set out to begin this process.

I output the color separations of my document to the Agfa Selectset 5000™ imagesetter, at 2400 dpi. These films were later assembled in accurate registration on large sheets of polyester. The color proofing system used was 3M Matchprint™, in which colored laminates are exposed to UV light along with the film negatives and processed in an isopropyl alcohol developer. I was pleased with the clean and professional results which this process produced. **Appendix 20** contains slides of the 3M matchprint proofs which composed my thesis displays.

In preparation for the opening of the thesis show, I mounted the proofs and also made a folding copy of the newsletter constructed from color photocopies which could be handled by the viewer. The show opened on April 5, with a gallery reception on April 9. I was pleased with people's reactions to my work. People were very interested in the subject matter of the project and spent time reading the newsletter. Others enjoyed the design of the newsletter, feeling that it was well designed as well as visually pleasing. Many viewers personally connected with the subject matter and showed their support of the AIDS crisis by wearing one of the AIDS awareness red ribbons which were made available as part of my thesis display.

Part of the thesis requirements involved the completion of some form of evaluation of the thesis application project. This evaluation could be fulfilled in a variety of ways. The evaluation was required to be conducted in order to reveal whether or not the goals and objectives of the original proposal had been competently met.

Consideration of the evaluation phase began with the development of an evaluation proposal, which discussed the considerations of the evaluation, evaluation methods, and participants (**appendix 21**). I chose to conduct a written evaluation of my project, using a simple questionnaire (**appendix 21**) which would be placed in a notebook along with my thesis materials on display in the Bevier Gallery April 5 -21.

In addition to the questionnaire, I also made up an informational card about DIFFA which had an AIDS awareness red ribbon pinned to it. I hoped that persons who were interested in my thesis, DIFFA, or AIDS awareness would take one of these cards. I consider this to be an indirect form of evaluation for several reasons. If a card was taken, this would mean that the viewer's interest was heightened enough to take one of the cards. For this reason, the amount of cards which were taken would be a way to gauge the success of the application project.

The results of these two forms of evaluation can be found in **appendix 22**.

Conclusion

The process and completion of my thesis has been an intensive learning experience through which I feel that I successfully grasped the concepts I intended to. The research component fine tuned ideas which initially had, while the production of the application opened me up to the possibilities of electronic publishing and its importance to the designer.

I intend to continue along my established path of research in the future. The work I have completed has enlightened me to the creative possibilities of typographic and photographic design. I am sure that the sensitivity I have developed to the synthesis of type with image will continue to be very evident in my design work and photography for years to come.

Thesis Statement

The purpose of my thesis will be to do extensive research on typography in relation to photographic images. This research will focus on the work of one or several designers who were also photographers, utilizing the Graphic Design Archive as a primary resource. An application, such as a series of posters, or a booklet will be completed as the culmination of the research and discoveries of the correlation between photography and graphic design. This final application will include my own photographic work and design.



- **Title**

**The Relationship Between Typographic Design and Photography:
Effectively Combining Type with Image**

**Rochester Institute of Technology
Rochester, New York**
- **Designer**

Kristen Leigh Bell
179 Berkeley St. #5
Rochester, NY 14607
- **Documentation of Need**

This thesis will involve a study of type and image, an area of visual communication which has not been studied extensively. The relationship between type and image is of great importance to both the designer and the photographer, as it represents the synthesis of two very essential fields. Strong combinations of type and image provide impact and are more efficient in communicating ideas than type or image alone. Those who have skills in design and photography will be able to use this combination to its fullest extent through a thorough understanding of the synthesis of type and image. The valuable information presented in this thesis will aid visual communicators by offering them options with which to become more efficient and creative communicators through the mastery of combining type with image.
- **Project Description**

This thesis project will involve extensive research on typographic design in relation to imagery, specifically photographically generated imagery. This research will center upon establishing a system of guidelines and information resources for the designer in the form of a morphological chart; including topics such as photographic and typographic variables, Gestalt principles, basic elements of visual communication, and the principles and key philosophies of the designers researched. Several designers who were well known for their design contributions and philosophies involving the synthesis of type and image will be studied. Some of these designers include El Lissitzky, Moholy-Nagy, Thompson, Bayer, and Beall. Contemporary designers such as Greiman and Brody who are using type and image effectively will also be studied. Research will include material such as specific examples of effective design, design theories, designer's philosophies and the relation of the materials outlined and described in the design guidelines to the factors which determine the design effectiveness. The Graphic Design Archive and both the Wallace and Rochester libraries will be used as primary research sources. A final application will be completed which will involve the combination of my design and photography skills. This application will represent the culmination of the research done and will exemplify the content of the research through a harmonious combination of type and image in the form of re-designing an existing bi-annual newsletter which represents the activities and messages of DIFFA ; The Design Industries Foundation for Aids.
- **Mission Statement**

This thesis is an interpretive study that will deal with the relationship between type and image to the end that the effectiveness of communication will improve through the introduction of useful historical and philosophical information concerning the synthesis of type and imagery.



- Goal (I)
- Objective (A)
- Process and Strategy (I)

I. Show the importance of the relationship between type and image.

Type with Images

Type with photographically generated imagery

- A. Be aware of considerations which should be made when combining type with imagery.

Perception

Gestalt principles

Visual variables

Photographic variables

Content and Message

Typographic variables

Design contrasts and polarities

Perceptual Codes

- B. Perceive the impact that the effective synthesis of type and image has visually.

Complexity

Communication

Semantics

Syntactics

Pragmatics

1. Research material concerning the synthesis of typography with imagery.
2. Collect effective type/image examples as found in the work of various designers.

II. Reveal historical information about designers and their work.

background

influences

precedents

factors which lend to theory and experience

- A. Become familiar with the work and background of the designers researched.

Influence

Foundation

1. Research designers using resources such as the library and archives to gather historical information and examples of work.
2. Exemplify the work of various designers through relating specific works to the morphological chart of type/image synthesis.

III. Detail the designer's philosophy concerning the synthesis of type with image.

influences

manifestation of philosophy in work

contributions

- A. Fully understand the design process and philosophies of the designers researched.

Inspiration

Knowledge

1. Research the designer's design process and philosophy using the library and archives.

IV. Establish a system of guidelines for the designer to use while combining type with image

- A. Use the culminated research to form a morphological chart which establishes a series of guidelines and alternatives for the designer to use during the design process.

- B.** Use the guidelines as a resourceful matrix from which to gather useful information and ideas concerning the variables and principles which surround the synthesis of type and image.

*Analysis
Synthesis*

1. Research the perceptual codes and Gestalt principles.
2. Establish a relationship between the basic elements of visual communication and typographic/ photographic variables.

V. Apply the research to an application which combines type with imagery.

*Strength of syntactically and semantically harmonious relationship
Type and Image working together*

- A.** Use the research as a cohesive basis from which to produce more effective design through an understanding of type and image as exemplified by specific designers and through the use of a morphological chart of variables and alternatives.

*Synthesis
Combination
Harmony
Effectiveness*

- B.** Be able to identify both strong and weak type/image combinations and be able to explain why in terms of the research presented.

*Aesthetics
Perceptual Codes
Preference
Communication*

1. Examine research related to design philosophies, the Perceptual codes, and Gestalt.
2. Gain a full understanding of how these elements apply to the design process and the creation of a strong and effective design.

VI. Present and compile the research so that it is easily accessible and understood.

*Thesis notebook format.
Clear
Defined
Succinct*

- A.** Use the information presented as a resource material to consult during the design process.

*Reference
Resource
Notes
Ideas*

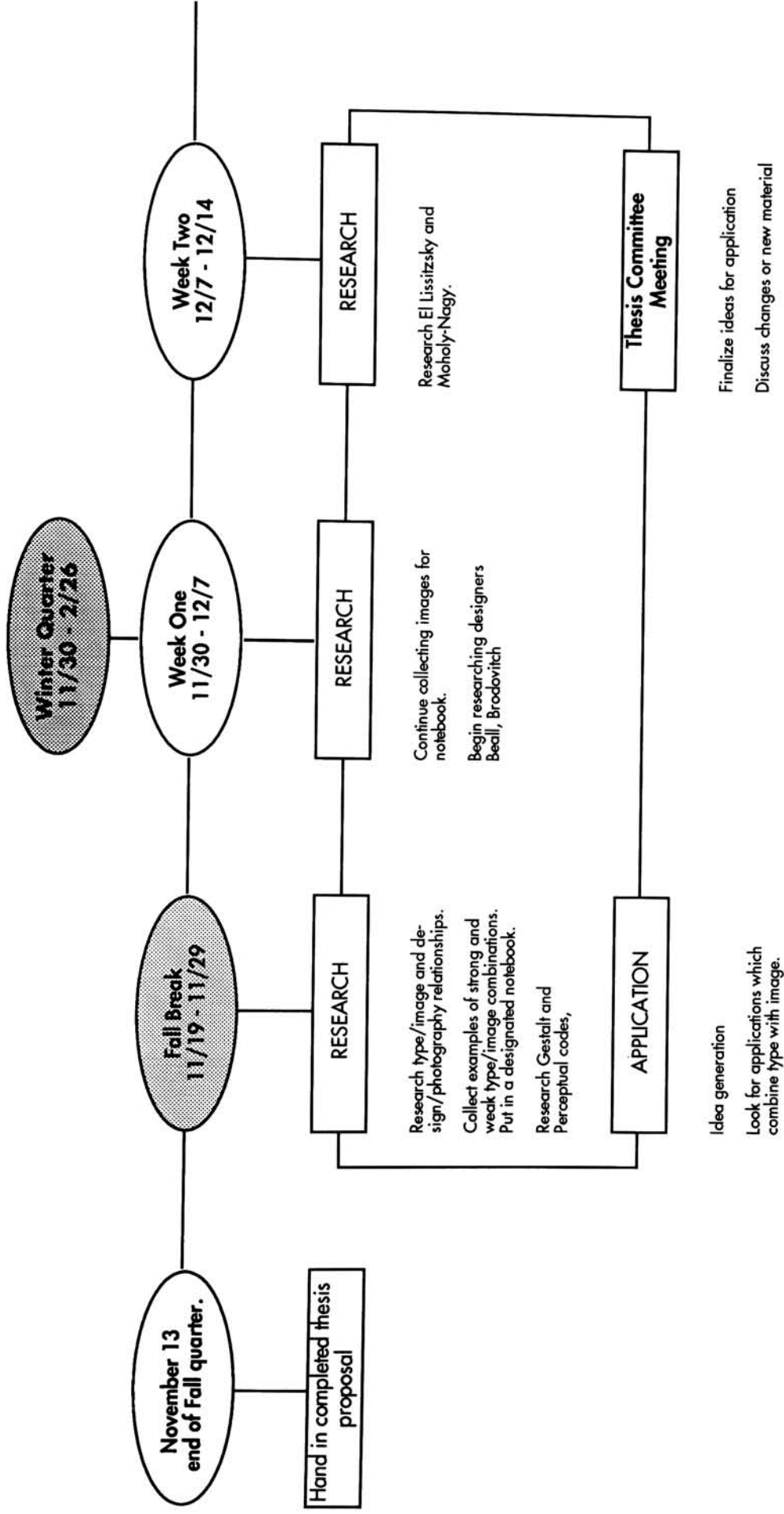
1. Design format of thesis paper so that it is easy to access information.
2. Compile thesis paper to include all pertinent research.

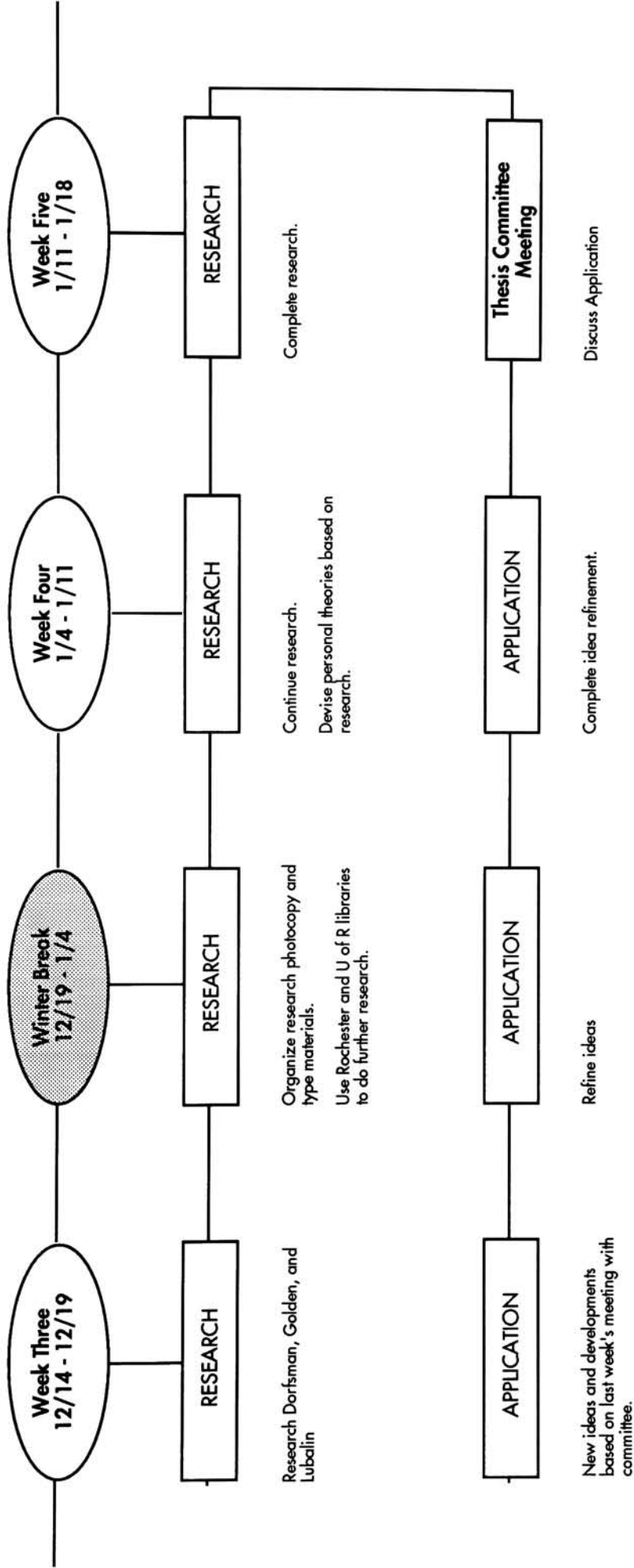
VII. Provide an evaluation of the thesis application project.

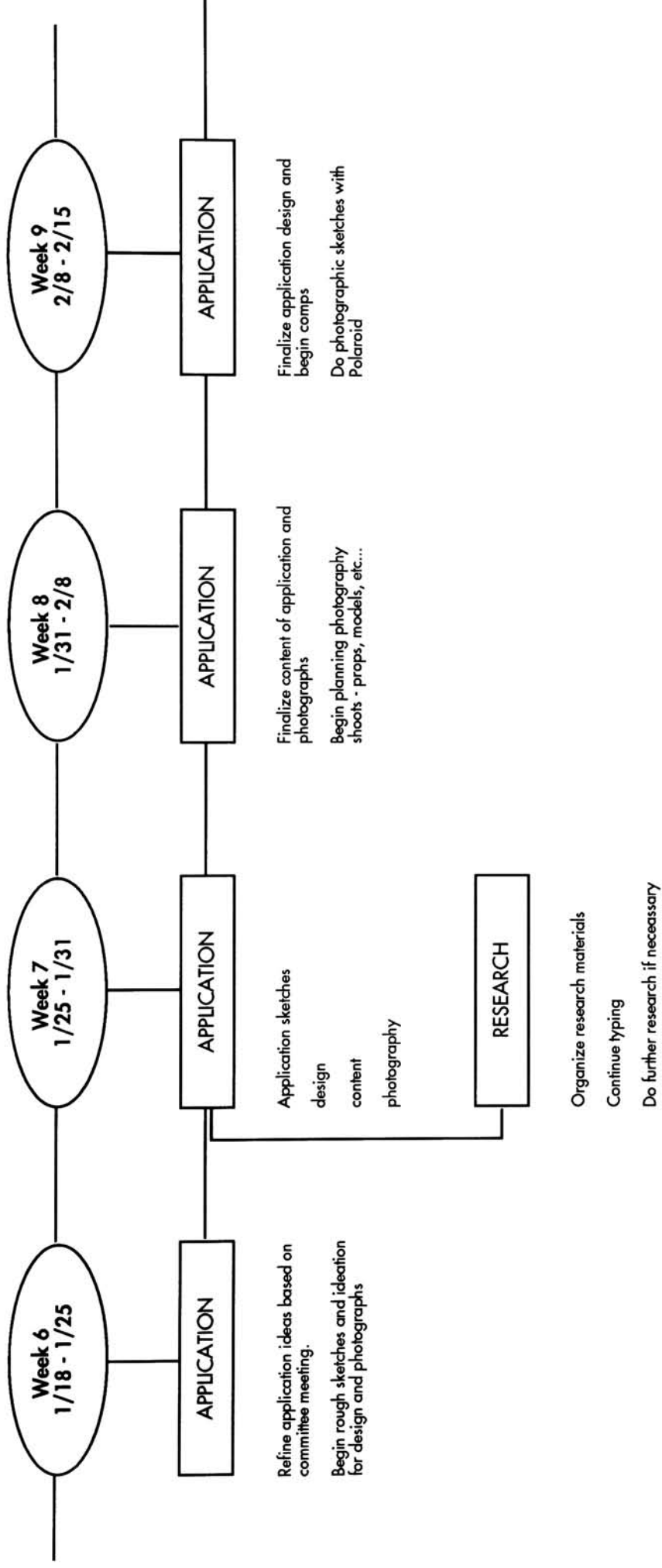
- A.** Reader/viewer will evaluate the material presented for effectiveness.

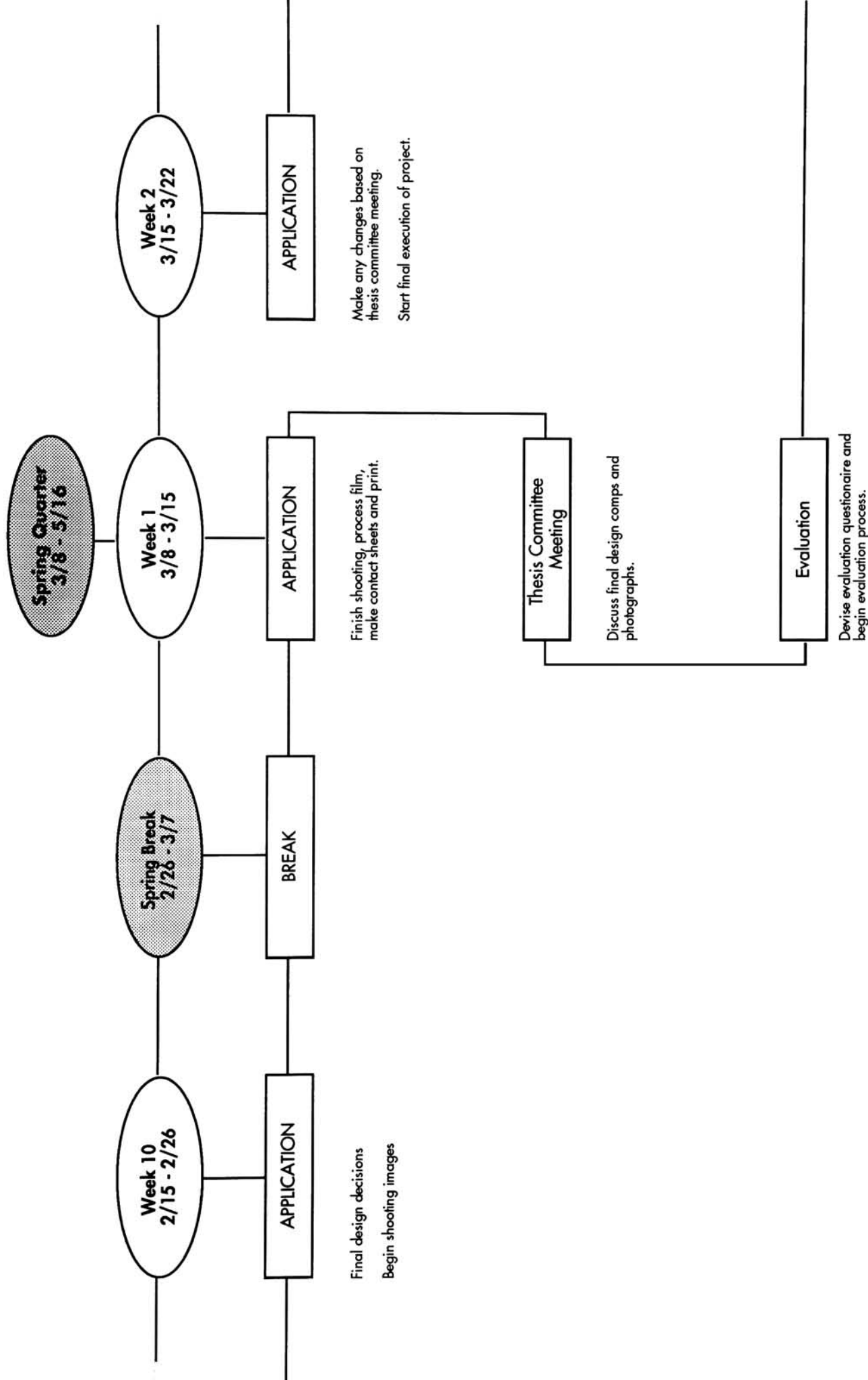
*communication
understanding
strength/weakness*

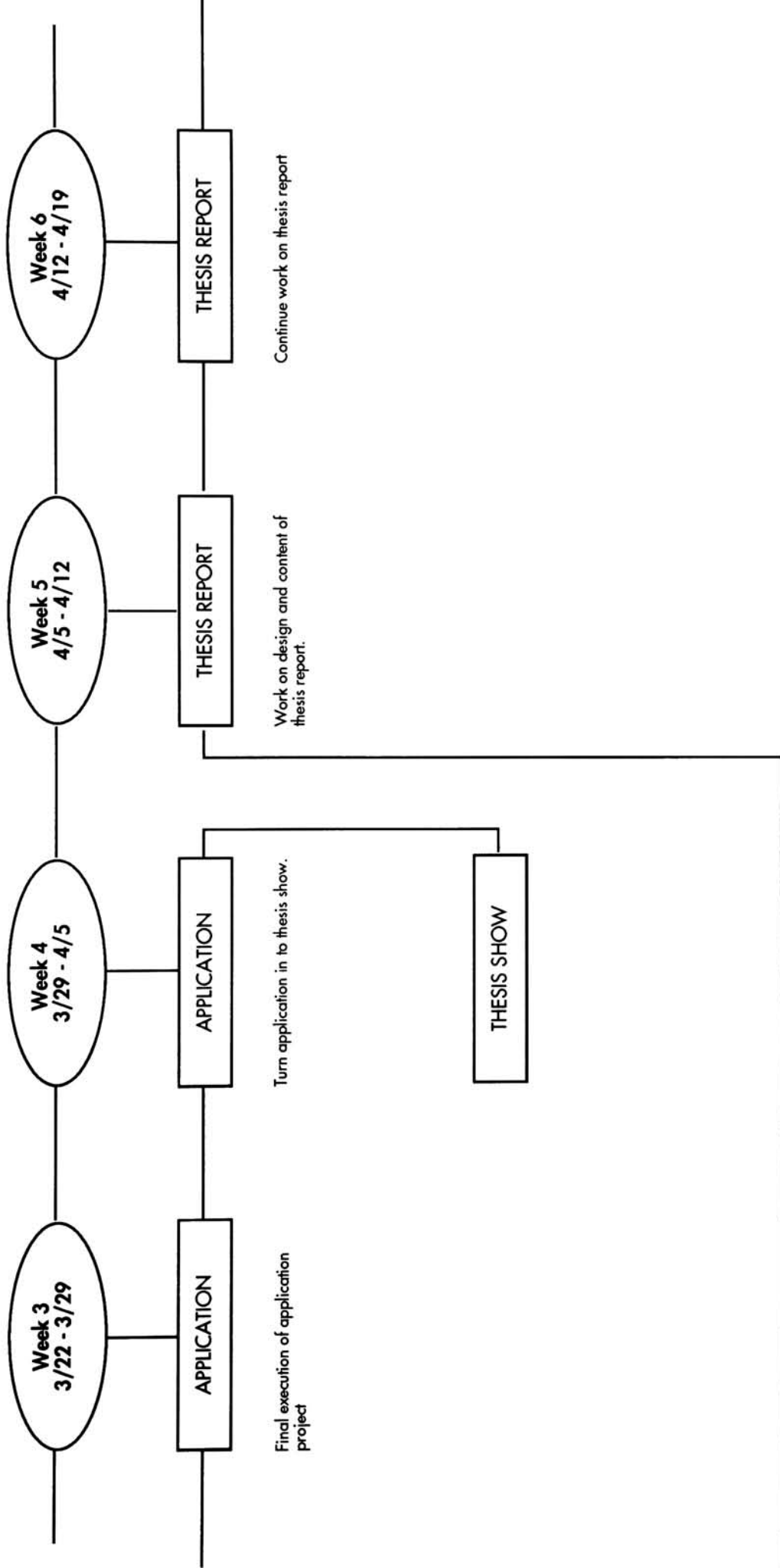
1. Research types of evaluation
2. Apply an evaluation to the project which will clearly determine its effectiveness.

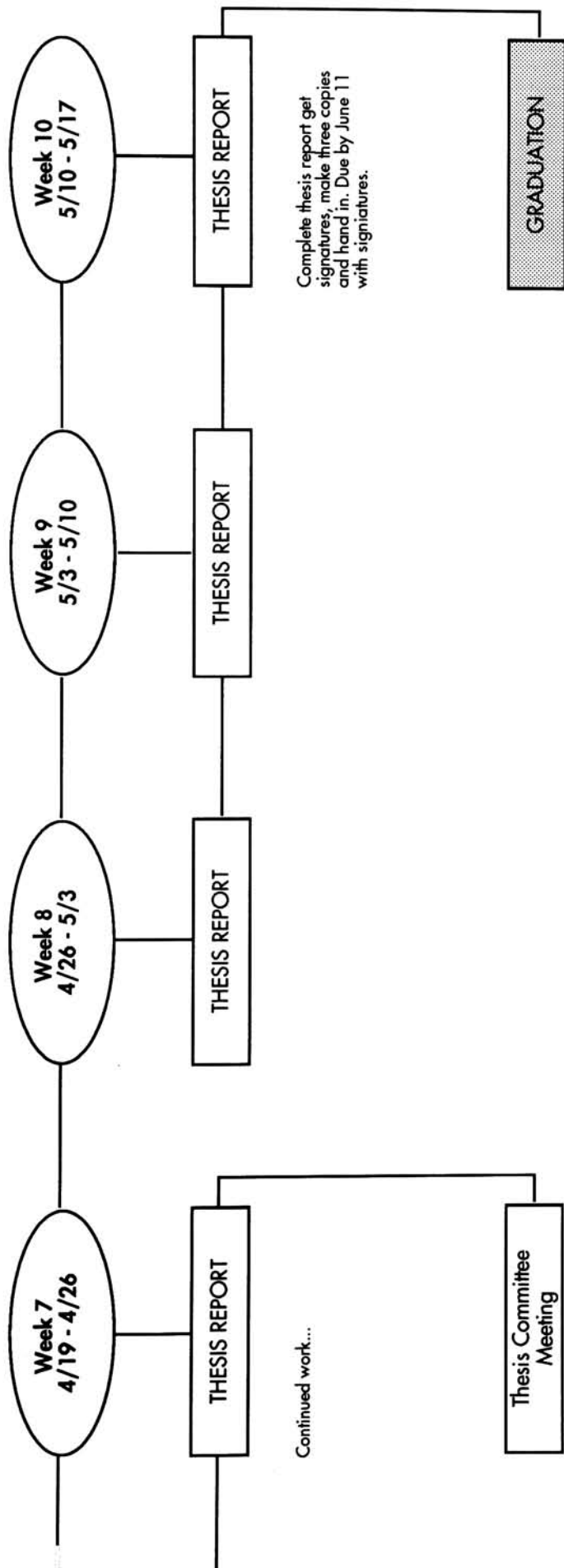








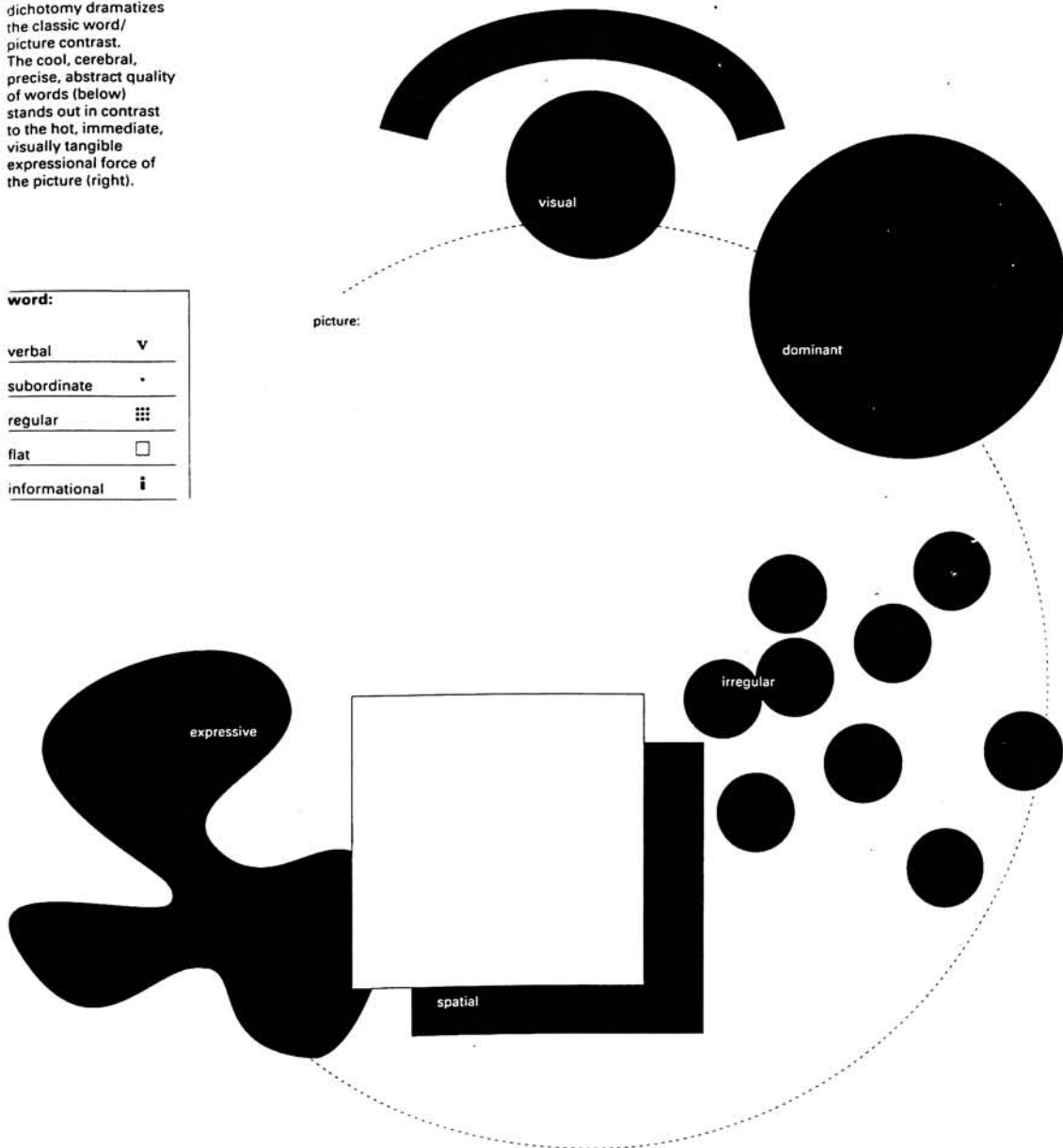




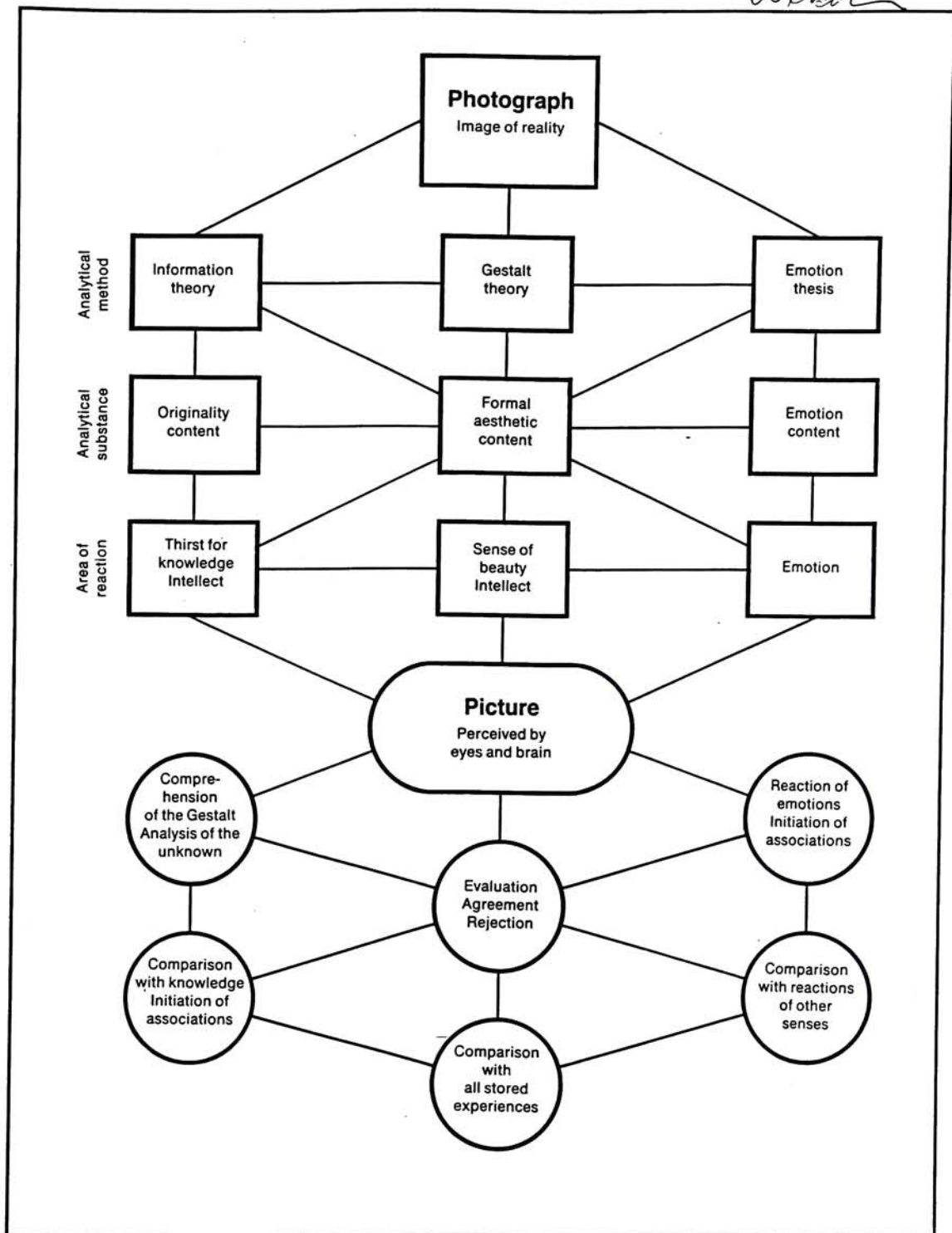
Discuss process of completing thesis report and evaluation.

This diagram of the word/picture dichotomy dramatizes the classic word/picture contrast. The cool, cerebral, precise, abstract quality of words (below) stands out in contrast to the hot, immediate, visually tangible expressional force of the picture (right).

word:	
verbal	v
subordinate	.
regular	⋮
flat	□
informational	i



Wzben



analysis

Type
+
variables

MM

Image
+
variables

MM

type VS image
(word / picture dichotomy)
(+ visual elements)

Synthesis

FUSION is the
design process.

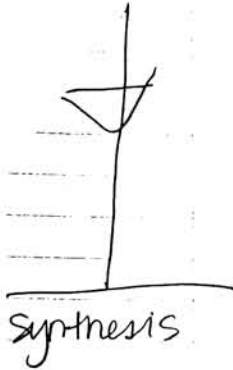
analysis > BACKGROUND + constraints
incubation
inspiration
Verification
lateral thought
play instinct
conceptualization.
+
Verification.

semiotic
gestalt
samzfeld
f/g
prox.
sim.
cont.
clos.
prägnanz

Syntactic

Polarities - compositional elements	Visual elements
Stab / instability	Dot
Sym / asym	line
Reg / irr.	shape
Simple / compl	direct
unity / frag.	tone
ecan / intricacy	text
understat / exagg.	scale
predict / spont.	dimension
active / stasis	movement
subtle / boldness	
reut / acc.	
trans / opac	
cons / variat	
acc / distr	
flat / depth	
sing. / juxta	
sequent / random	





Combinations of type + image are also governed by contrast:

contrast / analogy
juxtaposition / fusion

the design process
type + image are synthesized...

type + image + basic visual elements

- dot
- line
- shape
- direction
- time
- texture
- scale
- dimension
- movement

types of type + image combinations

1. juxtaposition
2. words within images
3. fusion
 - a. image as letter
 - b. letter as image
 - c. word as image
 - d. text type as image
 - e. type as environmental image
4. objective type & image
 - a. letter plus image
 - b. word plus image
 - c. visual/verbal synergy

TYPE

typographic variables

type style
 weight
 slope
 width
 size
 leading
 letter spacing
 word spacing
 alignment
 color
 kind of letter
 position
 kerning
 indentation
 margins
 treatment

IMAGE

photographic variables

figure / ground
 contrast
 lighting
 perspective
 composition
 dominant lines
 format
 scale
 balance
 sharpness
 color
 treatment / process

analysis

type

vs.

image

(word / picture dichotomy)

words

verbal
 subordinate in size
 regular and l-r in
 orientation
 spatially flat
 primarily informational

pictures

visual
 dominant in scale
 irregular - not linearly sequential
 three dimensionally spatial
 expressive and emotional

type and image as separate elements
 are governed by contrast:

in content
 in scale
 in grouping
 in dimensionality

visual vs. verbal
 subordinate vs. dominant
 regular vs. irregular
 flat vs. spatial

CRITERIA FOR RESEARCH :

Questioning
Necessity
Design Elements.

What does an effective design need?
What is it composed of?

GD
PROCESS

(TYPE)

Letters
words
graphic elements.

(IMAGE)

photographs
paintings
illustrations

What elements come into play when
designing using type & image?

typographic
variables

photographic
variables

LIST...

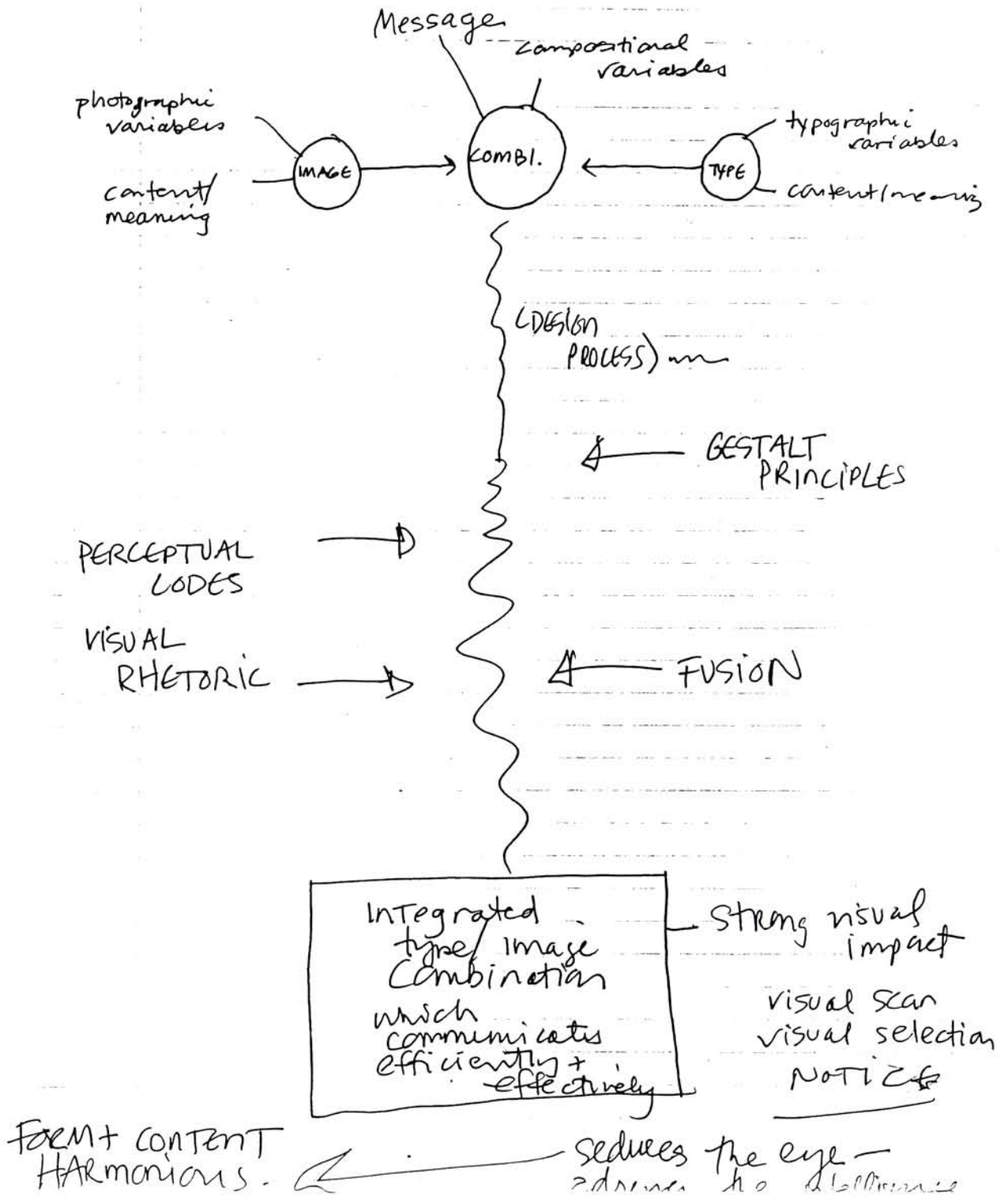
LIST...

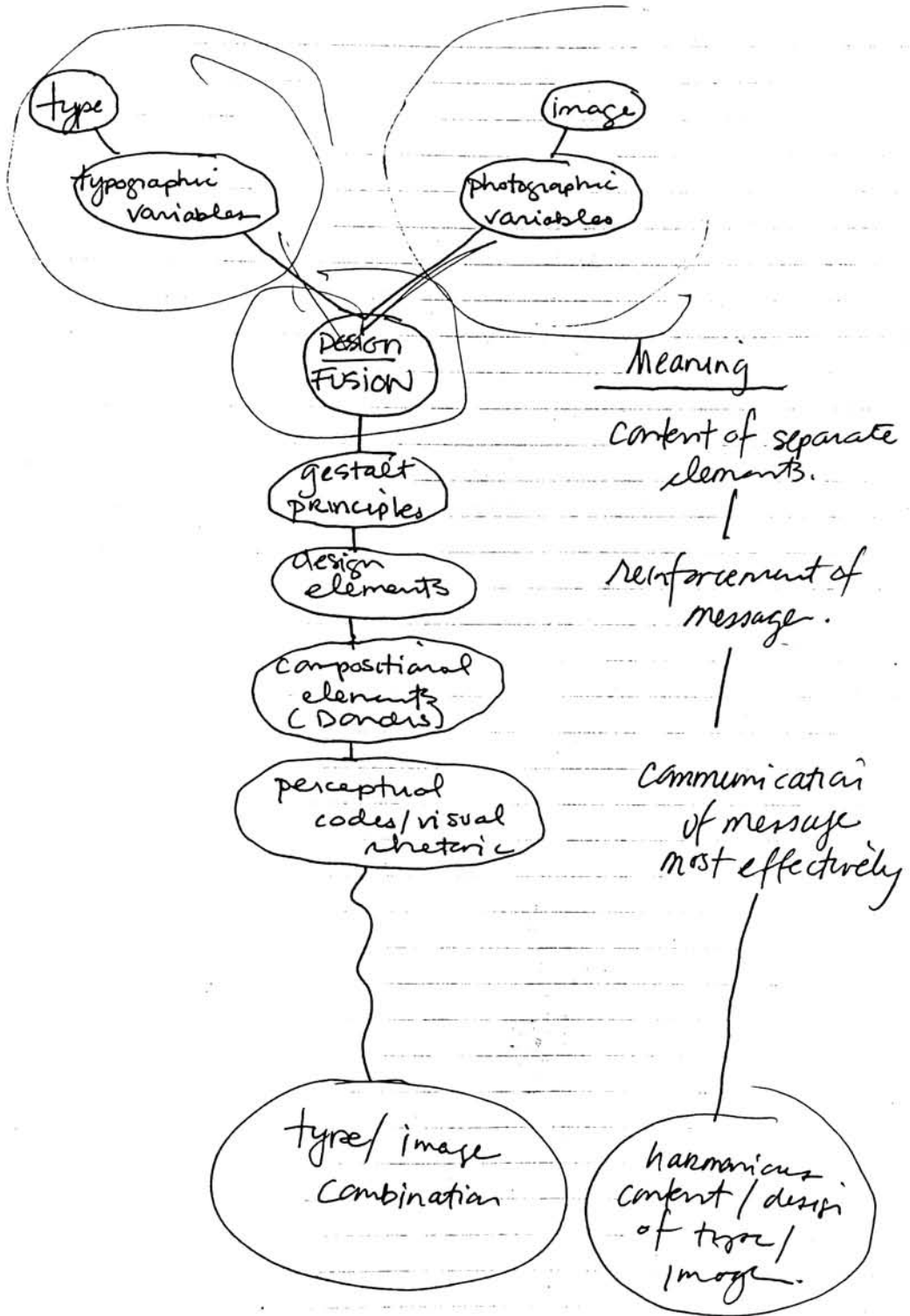


variables
LIST....

END PRODUCT

Organization of research in order of design process





Problem flow chart..

type

- What is the content of the type?
- What does it say?
- What is it explaining/reinforcing?

picture

- What is it of?
- What does it mean?
- What is it communicating?
- What are design aspects of it? - shape, color, etc

type

- How does meaning relate to or reinforce the image?
- design elements: color, texture, etc - in relation to picture?
- How can the type reinforce the meaning of the picture?

Fusion

- How can these 2 elements work together?
- How can they reinforce each other?
- How can the message be clarified?

design

- Sketches, many things around.
- consider design elements —
- Can additional elements be added to reinforce the meaning?
- Dondis' contrasting visual ideas —
- Can these reinforce the message by contrast?

BACK + FORTH? —

- Look at elements individually and together —
- Analyze meaning sep. + together.

- (A) visual rhetoric -
can any visual rhetoric examples
- (B) further define/refine the message:
Gestalt -
apply to design - in refining
closure, proximity, similarity
- (C) perception
what visual combinations attract?
why??

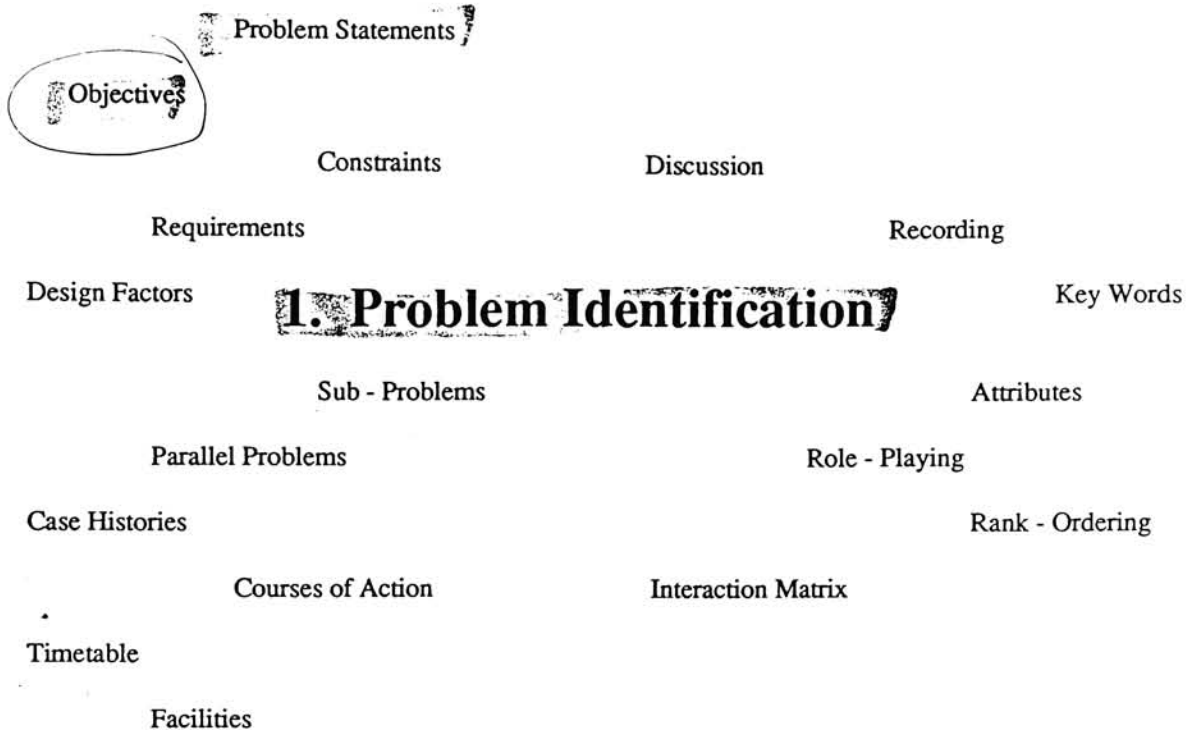
Design design ~~~~~
refine using (A), (B) + (C).



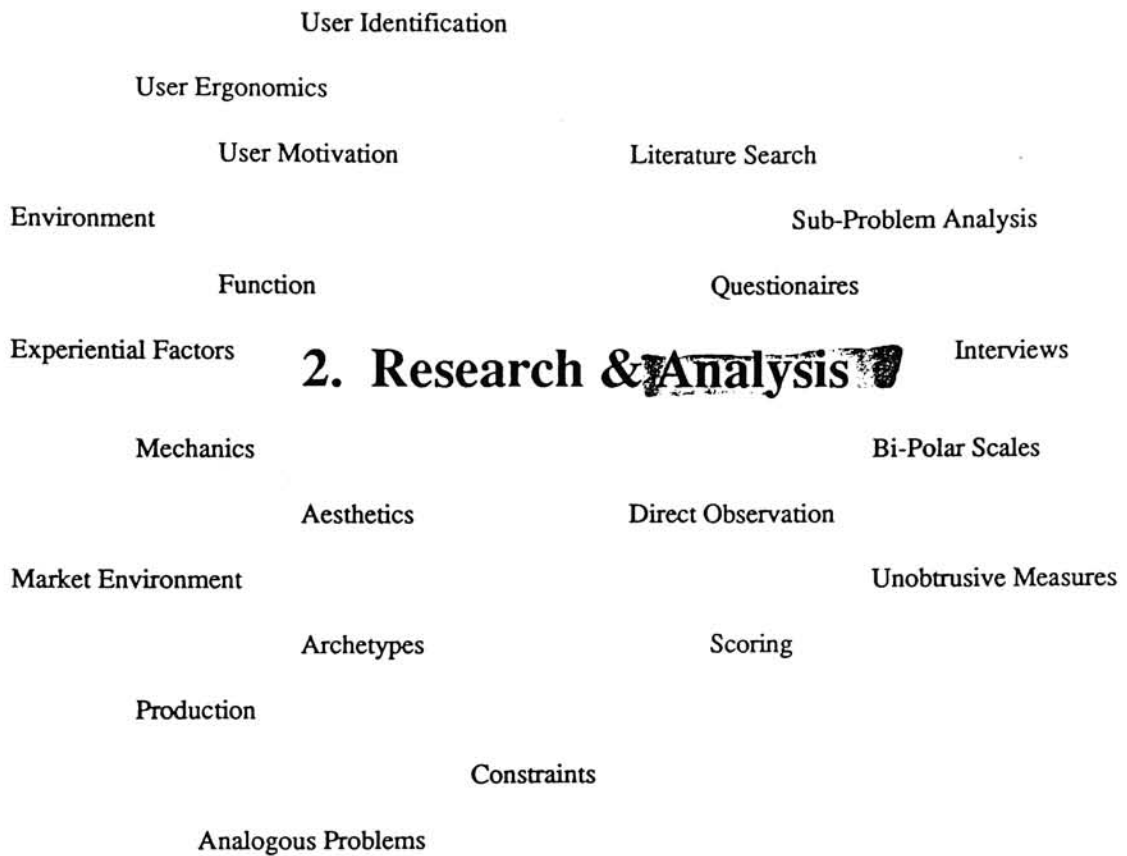
end result.

A combination of type/image
in which the elements were
thoroughly analyzed, researched
and designed for a reason -

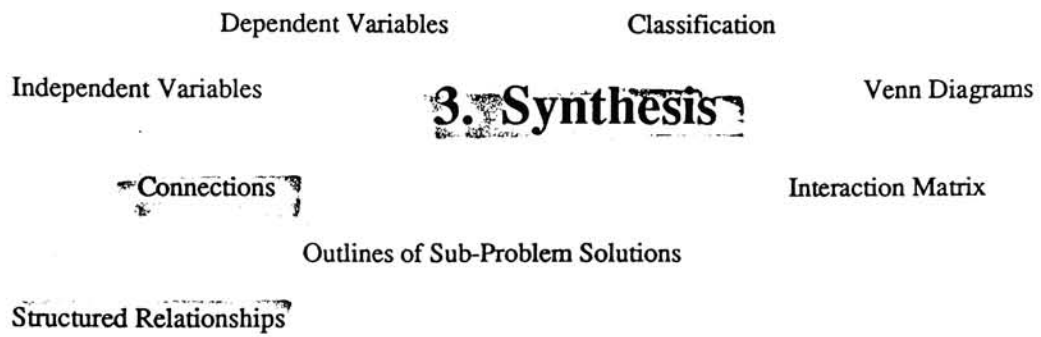
A very effective communication
of the message.



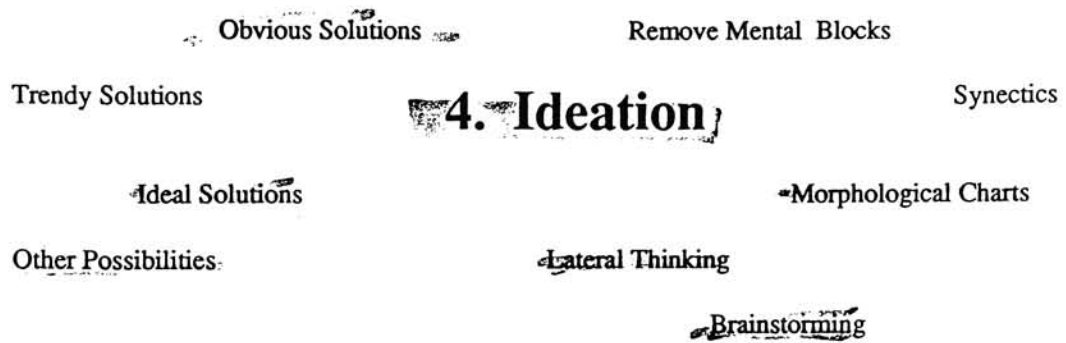
① Problem ID (acceptance)
objectives
prob. statement



② Analysis



③ Synthesis (Definition)



④ Ideation



Feasibility Analysis

~~Rank Ordering~~

Reappraise Objectives

~~Comparing Ideas / Objectives~~

5. Evaluation

Goals

~~Definite Requirements~~

Constraints

Checklists

Requirements

Facilities

(5) Selection

Finalize Design

Define Conceptual Ideas

Structural Ideas

Physical Ideas

Time / Task Schedule

Construct a Model

6. Implementation

Construct Variants

Implementing Performance Specifications

Compare Variants with Feasibility

Production

Specifications

Schedules

Documents

Production Supervision

⑥ Implementation

Efficiency

Design Performance

Resolution of Objectives

Questionnaires

Effectiveness

7. Retrospective Evaluation

Interviews

Solution of Sub-Problems

Observation

Incorporation of Requirements

Bi - Polar Scales

Handling Constraints

Checklists

⑦ Evaluation

MORPHOLOGICAL CHART OF GUIDELINES FOR THE PROCESS OF DESIGNING EFFECTIVE TYPE/IMAGE COMBINATIONS

1. PROBLEM IDENTIFICATION

- a. objectives
- b. problem statement

Effective visual communication through a combination of type and image.
How can two totally different systems of communication be combined and reinforce one another?

2. ANALYSIS

- a. interrelations
- b. dissection of problem
- c. parts in relation to whole
- d. problem constraints
- e. research and background

- TYPE/ IMAGE TYPES**
** Philip Meggs, Type and Image*
- 1. Juxtaposition
 - 2. Words within images
 - 3. Fusion
 - a. image as letter
 - b. letter as image
 - c. word as image
 - d. text type as image
 - e. type as environmental image
 - 4. Objective type and image
 - a. letter plus image
 - b. word plus image
 - c. visual/verbal synergy

MATRIX OF RELATIONSHIPS BETWEEN THE BASIC VISUAL ELEMENTS AND VARIABLES

BASIC VISUAL ELEMENTS	In General, Type is: 1. Verbal 2. Subordinate in size 3. Regular and L-R Oriented 4. Spatially flat 5. Primarily informational	In General, Images are: 1. Visual 2. Dominant 3. Irregular/ not linearly sequential 4. Three Dimensional 5. Expressive/ Emotional
DOT		TREATMENT • reticulation, solarization, posterization, high contrast GRAIN
LINE	TYPESTYLE • old style, transitional, modern, script, sans serif, egyptian, novelty, modified	STRONG LINES • horizontal, vertical, diagonal TREATMENT PERSPECTIVE • eye level, worm's/ bird's eye, texture gradient BALANCE • symmetry, asymmetry, golden section
SHAPE	TYPESTYLE KIND OF LETTER • caps, UC & lc, lc	LIGHTING • harsh, low key, high key, flat FORMAT • horizontal, vertical, square, cropped FIGURE/ GROUND • silhouette, integrated imagery
DIRECTION	SLOPE • oblique, roman, italic WIDTH • expanded, condensed ALIGNMENT • FL, FR, Justified	FORMAT PERSPECTIVE STRONG LINES
TONE	WEIGHT SIZE LEADING LETTER SPACING	CONTRAST LIGHTING STRONG LINES TREATMENT
COLOR	COLOR	COLOR TREATMENT
TEXTURE	WEIGHT SIZE LEADING LETTER SPACING	CONTRAST LIGHTING SHARPNESS TREATMENT
SCALE	SIZE KIND OF LETTER	FIGURE/ GROUND PERSPECTIVE SCALE
DIMENSION	SIZE MARGINS TREATMENT • planar, collage, dimensional, iconographic	LIGHTING PERSPECTIVE CONTRAST
MOVEMENT	SLOPE INDENTS LEADING LETTER SPACING	PERSPECTIVE STRONG LINES BALANCE FORMAT

Type and image differ in content (visual/ verbal), scale (subordinate/ dominant), grouping (regular/ irregular), dimension (flat/ spatial), and message (informational/ expressive). Kenneth Hiebert, *Graphic Design Processes*

3. DEFINITION

- a. bridge between analysis and synthesis
- b. essential statement of specific problem goals

The most effective visual communication is achieved through a combination of type and image in which the treatment of these elements reflects and supports the content/message being communicated.

4. IDEATION

- a. sketching
- b. brainstorming
- c. lateral thinking

CONTRAST IN DESIGN

balance-instability
symmetry-asymmetry
regular-irregular
simple-complex
unity-fragmentation
economy-intricacy
understatement-exaggeration
predictability-spontaneity
active-stasis
subtlety-boldness
neutrality-accent
transparency-opacity
consistency-variation
accuracy-distortion
flatness-depth
singularity-juxtaposition
sequentiality-randomness
sharpness-diffusion
repetition-episodicity

GESTALT PRINCIPLES

- 1. similarity
- 2. continuity
- 3. closure
- 4. proximity

INFORMATION THEORY

The content of a message is derived from the relationship of the familiar to the unfamiliar.

EMOTION THESIS

Compositions make an impression upon the viewer because of qualities which appeal to the viewer's emotions.

EFFICIENT PERCEPTION

visual interest gains attention, simplified visual organization increases speed of perception, and visual continuity provides clarity

PERCEPTUAL CODES

- I. ADDITION
 - a. repetition
 - b. similarity
 - 1. alliteration
 - 2. assonance
 - 3. simile
 - 4. homonym
 - c. accumulation
 - 1. collage
 - 2. montage
 - d. opposition
 - e. double meaning
 - 1. antanaclosis
 - 2. paradox
- 2. SUPPRESSION
 - a. ellipses
 - b. circumlocution
 - c. suspension
 - d. tautology
 - e. preterition
- 3. SUBSTITUTION
 - a. identical substitution
 - 1. hyperbole
 - 2. litotes
 - b. similar substitution
 - 1. metaphor
 - c. different substitution
 - 1. metonymy
 - d. synecdoche
 - e. opposing elements
 - 1. periphrasis
 - 2. euphemism
 - 3. antonomasia
 - f. false homology
 - 1. puns
- 4. EXCHANGE
 - a. inversion
 - b. hendiadys
 - c. asyndeton
 - d. anacoluthon
 - e. chiasmus
 - f. antimetabole
 - g. oxymoron

5. SELECTION

- a. best possible solutions
- b. narrow down problem

Choose solution which provides the most effective visual communication and interesting type/ image combination

6. IMPLEMENTATION

- a. give form to ideas
- b. put plan into effect
- c. synthesis

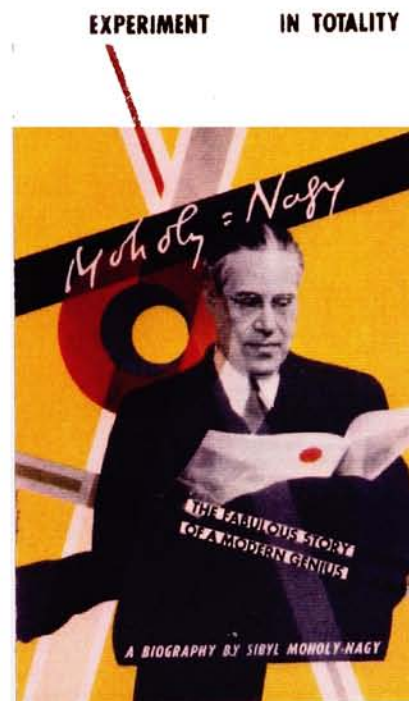
Produce design/ application project.

7. EVALUATION

- a. compare beginning concepts with end product
- b. criticism: personal/ impersonal

Questionnaire, observations, interviews, personal, fulfillment, performance, effectiveness of communication

This new philosophy of typography is the source of another change: the reintroduction of the of the common image beside the printed word, and this change is part of the general change in our picture of the world. We turn from a world with a static foundation to a self changing world. We do not read in order to find eternal truth but in order to change our status. Here lies the source of the ever increasing number of signs which enter our visual communication. These signs not only work more speedily, but are richer in content. Our ever growing habit of thinking in processes of change demands signs that interact with us in a quicker, broader, and more intense way than the printed word. We all tend toward a pictorial language, not of a magical kind, but of a kind that condenses and intensifies communication. A letter and a printed word go a roundabout way. They channel the living process of associations of which a message consists, through an abstract form, to the equally living processes of receiving the message. This definitely means a mutilation and draining of the actual richness and vitality of communication. What we need is images which convey a sequence of thoughts and actions and we need a pervasive interaction between such images.



Herbert Bayer; Book cover

type/image classification: objective type and image- word plus image

basic visual elements: color, line, direction, shape, movement

polarities: subtlety-boldness, flatness-depth, transparency-opacity





Herbert Bayer; bauhaus photomontage

type/image classification: words within images, Fusion- words as image

basic visual elements: shape, tone, texture, dimension

polarities: simple-complex, economy-intricacy, neutrality-accent



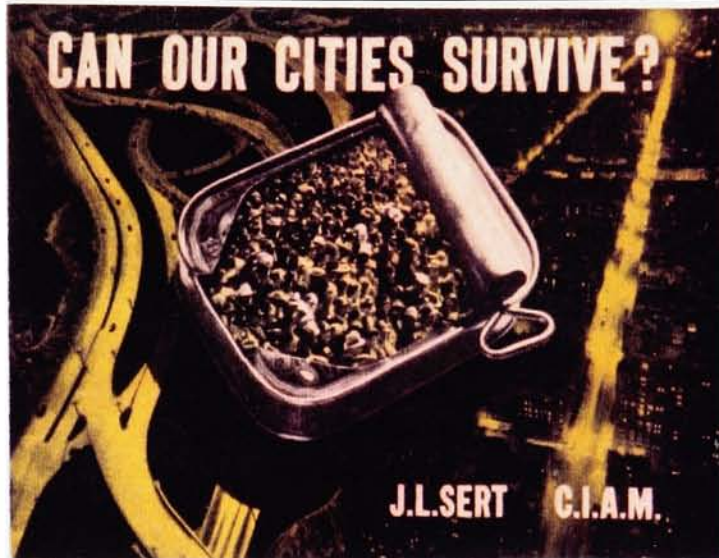
Herbert Bayer; Kandinsky poster

type/image classification: objective type and image- word plus image

basic visual elements: line, direction, movement

polarities: balance-instability, active-stasis, symmetry-assymentry





Herbert Bayer; Can Our Cities Survive?

type/image classification: Juxtaposition

basic visual elements: line, texture, scale, dimension

polarities: repetition-episodicity, understatement-exaggeration, active-stasis



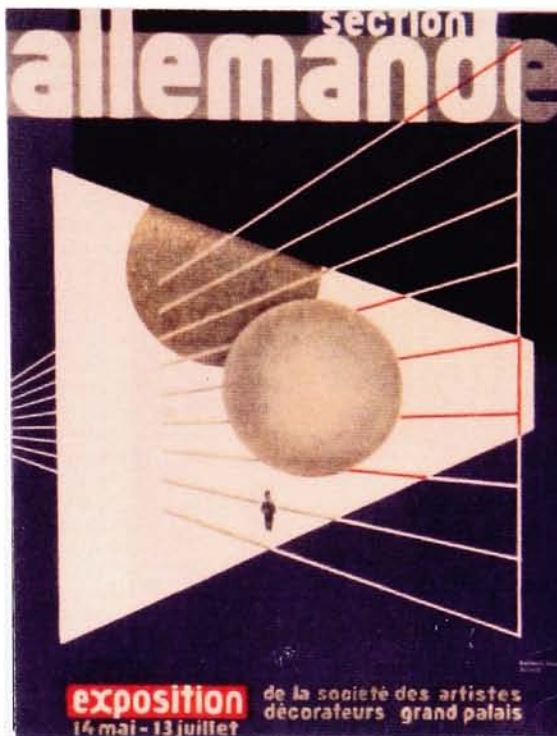
Herbert Bayer; Die Neue Linie billboard

type/image classification: objective type and image- word plus image

basic visual elements: color, shape, scale

polarities: symmetry-asymmetry, flatness-depth, sharpeness-diffusion





Herbert Bayer; Allemande magazine cover

type/image classification: Objective word plus image

basic visual elements: line, direction, movement, shape

polarities: understatement-exaggeration, flatness-depth, balance-instability



Herbert Bayer; Container Corporation of America

type/image classification: objective word plus image

basic visual elements: shape, color, texture, scale, movement

polarities: unity-fragmentation, economy-intricacy, active-stasis

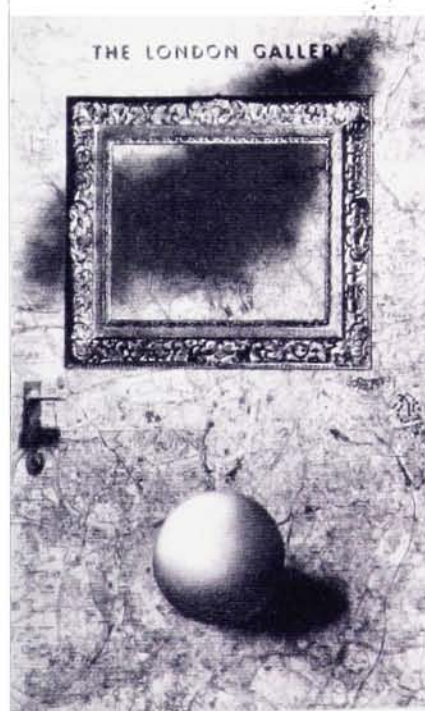


Herbert Bayer; Mont Tremblant poster

type/image classification: Objective word plus image

basic visual elements: line, direction, movement, scale

polarities: predictability-spontaneity, active-stasis, flatness-depth



Herbert Bayer; The London Gallery door mural

type/image classification: juxtaposition

basic visual elements: texture, shape, dimension, tone

polarities: flatness-depth, simple-complex, symmetry-assembly

1. The words on the printed sheet are learnt by sight, not by hearing.
2. Ideas are communicated through conventional words, the idea should be given form through the letters.
3. Economy of expression - optics instead of phonetics.

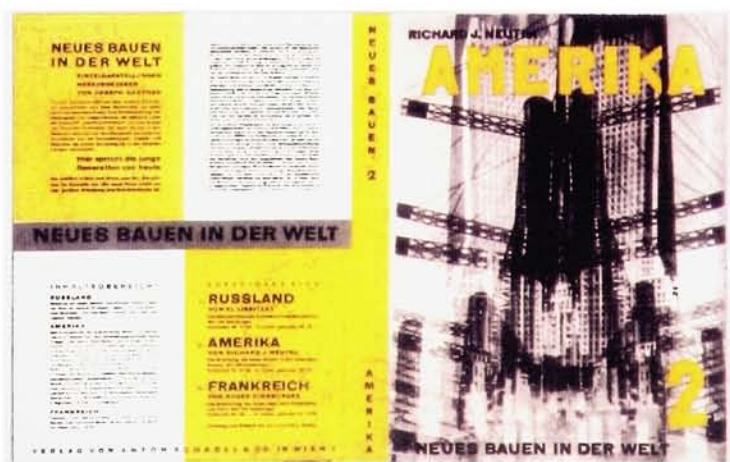
You see that the pattern of thought cannot be represented mechanically by making combinations of the 26 letters of the alphabet. Language is more than just an acoustic wave motion, and the mere means of thought transference. In the same way typography is more than just an optical wave motion for the same purpose. From the passive, non-articulated lettering pattern one goes over to the active, articulated pattern. The gesture of living language is taken into account.

You ask for clear patterns for your eyes. Those can only be pieced together from plain elements. The elements of the letters are the horizontal, the perpendicular, the diagonal and the curve.

These are the basic line directions on the plain surface. Combinations occur in the horizontal and perpendicular directions. These two lines produce the right angle. It can be placed in alignment with the edges of the surface, then it has a static effect. It can be placed diagonally, then it has a dynamic effect. These are the axioms of typography.

I think it is necessary that we should pour the thoughts which are to be drunk (from the book) with the eyes over everything which is perceived by the eyes. The letters and the punctuation marks, which impose order on the thoughts, must be included in our calculations, the ways the lines are set out can lead to particular concentrations of thought, they must be concentrated for the benefit of the eye, too.

The letter form could give a nuance to the meaning of the words; combinations of descriptive (graphic) and spatial (dimensional) forms could focus the attention on a particular word or passage of dialogue.

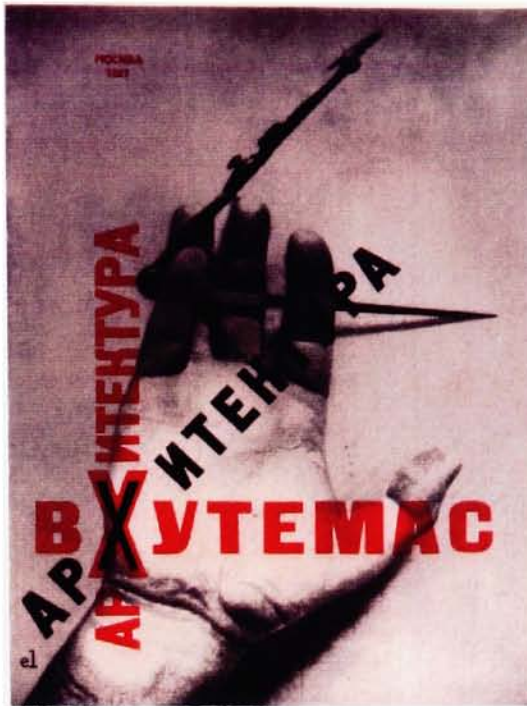


El Lissitzky; Amerika book jacket

type/image classification: Juxtaposition

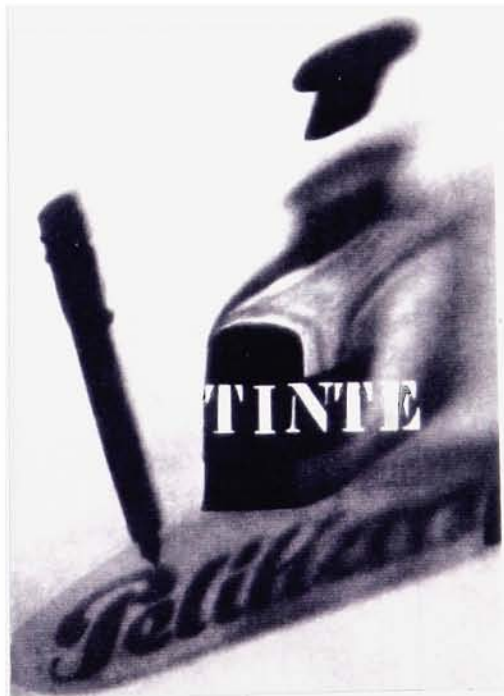
basic visual elements: line, tone, texture, color

polarities: active-stasis, transparency-opacity, simple-complex



El Lissitzky

type/image classification: Objective word plus image
basic visual elements: line, direction, color, dimension, movement
polarities: simple-complex, subtlety-boldness, consistency-variation



El Lissitzky; Pelikan ink advertisement

type/image classification: Fusion- word as image
basic visual elements: direction, tone, texture, dimension
polarities: neutrality-accent, sharpness-diffusion, accuracy-distortion

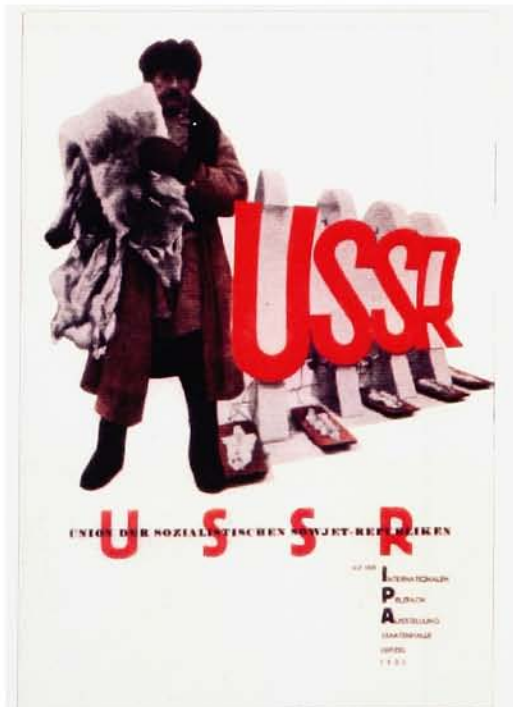


El Lissitzky

type/image classification: Juxtaposition

basic visual elements: line, direction, color, scale

polarities: predictability-spontaneity, subtlety-boldness, symmetry-assymetry

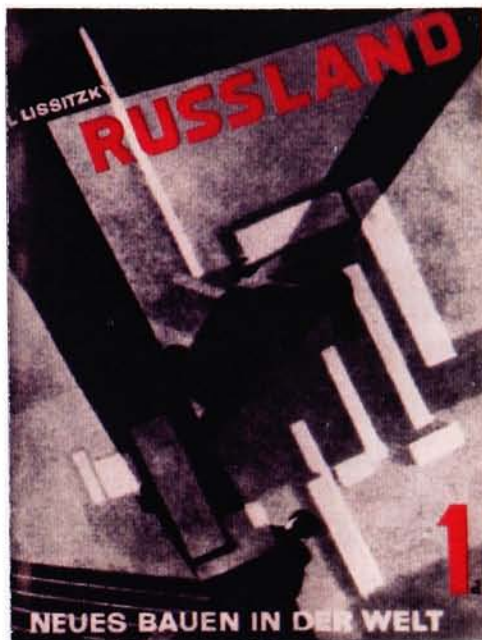


El Lissitzky

type/image classification: Fusion- word as image

basic visual elements: line, direction, color, scale, dimension, movement

polarities: flatness-depth, regular-irregular, repetition-episodicity

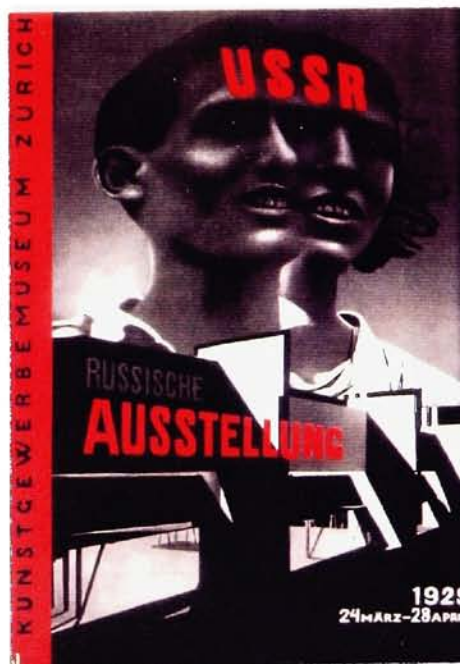


El Lissitzky; Russland book cover

type/image classification: Objective word plus image

basic visual elements: line, direction, color, scale, movement

polarities: active-stasis, accent-neutrality, flatness-depth



El Lissitzky

type/image classification: Fusion- word as image

basic visual elements: line, direction, color, scale, dimension

polarities: flatness-depth, active-stasis, understatement-exaggeration



El Lissitzky

type/image classification: Objective word plus image

basic visual elements: shape, texture, dimension

polarities: transparency-opacity, subtlety-boldness, sharpness-diffusion

Typography is communication composed in type.

Photography is the visual presentation of what can be optically apprehended.

Typophoto is the visually most exact rendering of communication.

The typophoto governs the new tempo of the new visual literature.

Instead of using typography- as hitherto- merely as an objective means, the attempt is now being made to incorporate it and the potential effects of its subjective existence creatively into the contents.

The typographic materials themselves contain strongly optical tangibilities by means of which they can render the content of the communication in a directly visible- not only in an indirectly intellectual fashion. Photography is highly effective when used as a typographical material. It may appear as illustration beside the words, or in the form of 'phototext' in place of words as a precise form of representation so objective as to permit no individual interpretation. The form, the rendering is constructed out of the optical and associative relationships into a visual, associative, conceptual synthetic continuity: into the typophoto as an unambiguous rendering in an optically valid form.

The Eight Varieties of Photographic Vision:

1. Abstract seeing by means of direct records of forms [reduced by light: The photogram which captures the most delicate gradations of light values, both chiaroscuro and colored.
2. Rapid seeing by means of the fixation of movements in the shortest possible time: snapshots
3. Slow seeing by means of the fixation of movements spread over a period of time: e.g. the luminous tracks made by the headlights of motorcars passing along a road at night: prolonged time exposures.
4. Exact seeing by means of the normal fixation of the appearance of thing: reportage
5. Intensified seeing by means of a) microphotography b) filter photography which, by variation of the chemical composition of the sensitized surface, permits photographic potentialities to be augmented in various ways- ranging from the revelation of far distant landscapes veiled in haze or fog to exposures in complete darkness: infrared photography.
6. Penetrative seeing by means of x-rays: radiography
7. Simultaneous seeing by means of transparent superimposition: the future process of automatic photomontage
8. Distorted seeing: optical jokes that can be automatically produced by a) exposure through a lens filled with prisms and devices of reflecting mirrors b) mechanical and chemical manipulation of the negative after exposure.





Laszlo Moholy-Nagy; Pneumatic tire advertisement

type/image classification: Fusion: word as image

basic visual elements: line, direction, movement, tone, shape, scale

polarities: predictability-spontaneity, active-stasis, flatness-depth



Laszlo Moholy-Nagy; Photogram

type/image classification: Fusion- letter as image

basic visual elements: shape, tone, line

polarities: regular-irregular, subtlety-boldness, neutrality-accent



Laszlo Moholy-Nagy; Broom magazine cover

type/image classification: Fusion: word as image

basic visual elements: line, shape, tone, texture, dimension

polarities: sharpness-diffusion, transparency-opacity, subtlety-boldness

MITLICHER FUHRER



Laszlo Moholy-Nagy; Die Kamera magazine cover

type/image classification: Fusion- word as image, Objective word plus image

basic visual elements: shape, tone, dimension, texture, scale

polarities: regular-irregular, accuracy-distortion, simple-complex

The development of the camera in achieving organization and unity, combined with the fact that the photograph, *per se*, represents the epitome of 2D realistic reproduction, presents the graphic designer, who is today usually faced with the necessity for realism, with a powerful and moving instrument.

For the designer must, throughout every step in the construction of an advertisement, feel beneath the surface of his visual elements and transmit his feelings into the design in such a manner that the reader will experience the same feeling. He must work with one goal in mind- to integrate the elements in such a manner that they will continue to produce a result that will convey not merely a static commercial message, but an emotional reaction as well.

Good Design:

1. strength/strong use of black, color, white space and hard and sharp forms.
2. precision
3. clarity
4. conciseness
5. avoid soft edges, vignettes
6. avoid flat photographs
7. avoid photographs that lack detail
8. give great attention to cropping of photographs
9. use strong art, avoid soft washes unless in simple, clean techniques.
10. simplify and strengthen logotypes
11. avoid use of tradenames and logotypes in headlines
12. avoid heavy textures in type areas
13. use simple, legible headings- avoid trick lettering
14. use simple, clean typefaces

The elements a designer works with, whether type, lettering, photographs, drawings or a combination, have three inherent properties a) color b) form c) texture ... the working elements... must be chosen or arranged.. so that... no one plane will be so dissociated from the others that it will be considered apart from the rest. Properly related planes create a tension that make a design 'work' or function as a visual unit.

There must be set up a direct functional relationship between the design and the component working elements. The purpose of this functional association is to guide the audience logically to the projected theme or message.

The almost supra realistic versatility of the medium (photography) presents the graphic designer with a powerful and moving instrument. To fully utilize its potentialities for imparting motion and sculptural dimension, both the designer and the photographer must think experimentally.



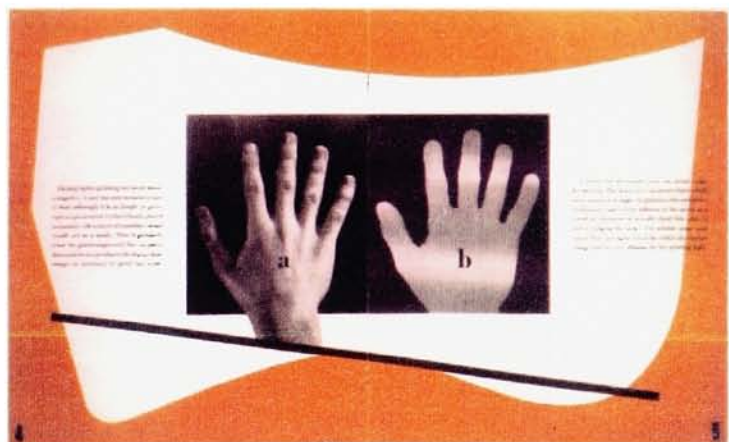


Lester Beall; Rural Electrification Administration poster

type/image classification: Juxtaposition

basic visual elements: line, direction, color, texture

polarities: simple-complex, flatness-depth, repetition-episodicity



Lester Beall

type/image classification: Juxtaposition

basic visual elements: line, direction, color, movement

polarities: neutrality-accent, active-stasis, subtlety-boldness

type/image classification: Juxtaposition
basic visual elements: line, tone, shape, texture
polarities: active-stasis, sharpness-diffusion, unity-fragmentation



type/image classification: Juxtaposition
basic visual elements: line, direction, tone, texture, scale, movement
polarities: active-stasis, predictability-spontaneity, consistency-variation



Lester Beall; What's New

type/image classification: Objective word plus image

basic visual elements: line, shape, color, scale, dimension, movement

polarities: flatness-depth, simple-complex, simple-complex

Type and photography interact to reinforce the literal message of the word.

The typographer's task is to create a constellation of type with the exact position, the precise size, and the particular value to strike harmony with the picture image. It is the deceptively simple and ancient process of the stonemason and the scribe brought to contemporary page design. Photographs do not give the designer the sturdy linear illustration to fuse with type. A palette of optically drawn gradations of light makes a fragile partner for ranks of staccato type.

"Graphic design is the interfusion of word and image. But of the two, typography is the most important part."

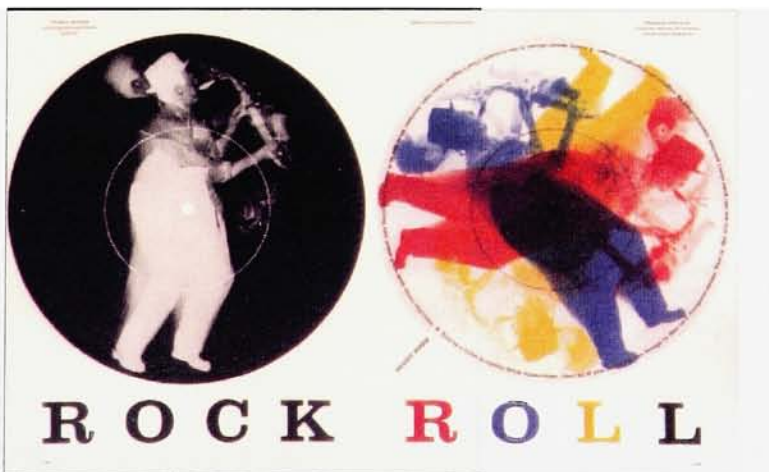


Bradbury Thompson; Westvaco Inspirations

type/image classification: Fusion: word as image, text type as image

basic visual elements: line, texture, movement, direction, color

polarities: regular-irregular, sequentiality-randomness, flatness-depth



Bradbury Thompson; Westvaco Inspirations

type/image classification: Objective word plus image

basic visual elements: line, texture, movement, direction, color

polarities: active-stasis, economy-intricacy, neutrality-accent

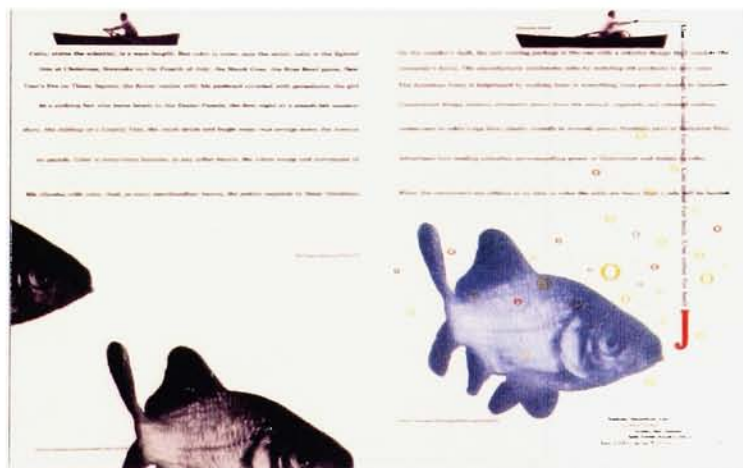


Bradbury Thompson; Westvaco Inspirations

type/image classification: Fusion: letter as image

basic visual elements: shape, direction, scale, movement

polarities: active-stasis, consistency-variation, balance-instability



Bradbury Thompson; Westvaco Inspirations

type/image classification: Fusion- word as image, text type as image

basic visual elements: line, tone, texture, scale

polarities: active-stasis, understatement-exaggeration, balance-instability



Bradbury Thompson; Mademoiselle magazine cover

type/image classification: Fusion: word as image

basic visual elements: line, direction, texture, scale

polarities: regular-irregular, flatness-depth, singularity-juxtaposition



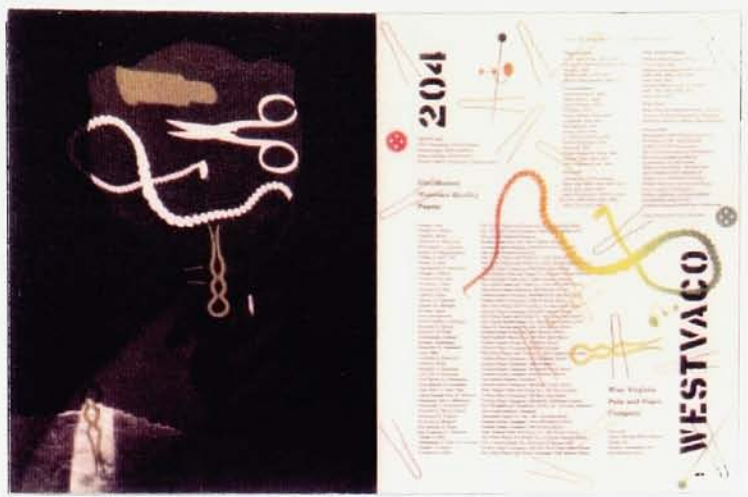
Bradbury Thompson; Westvaco Inspirations

type/image classification: Fusion- letter as image

basic visual elements: shape, line, direction, texture, dimension, movement

polarities: predictability-spontaneity, flatness-depth, neutrality-accent



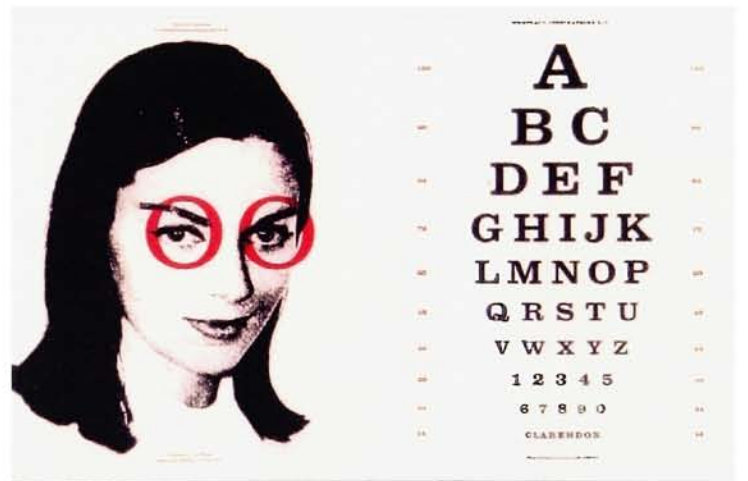


Bradbury Thompson; Westvaco Inspirations

type/image classification: Objective word plus image

basic visual elements: line, tone, texture, color

polarities: active-stasis, sequentiality-randomness, predictability-spontaneity



Bradbury Thompson; Westvaco Inspirations

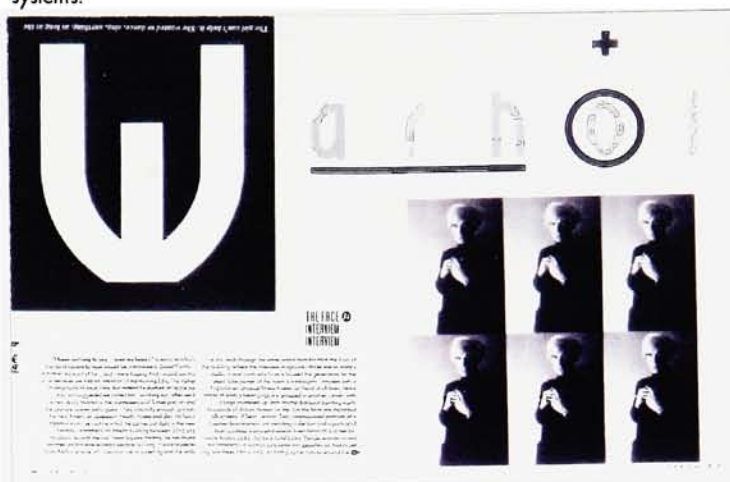
type/image classification: Fusion- letter as image

basic visual elements: shape, color, texture, scale

polarities: subtlety-boldness, neutrality-accent, flatness-depth



... The Third Mind, a means of connecting two apparently unrelated elements to create a third 'meaning' that is based on the intuitive over the reasoned- although paradoxically, the third 'result' might contain infinitely more reason than the sum of its parts. 'The Third Mind' is applied to design by contrasting elements, with the use of the accidental as a way of counteracting the conformity of modern communication systems.

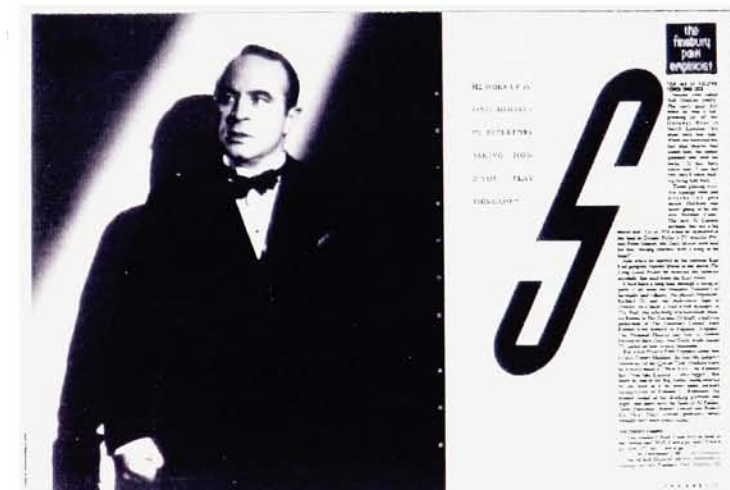


Neville Brody; Andy Warhol, The Face

type/image classification: Juxtaposition

basic visual elements: line, scale, shape, tone

polarities: repetition-episodicity, consistency-variation, predictability-spontaneity

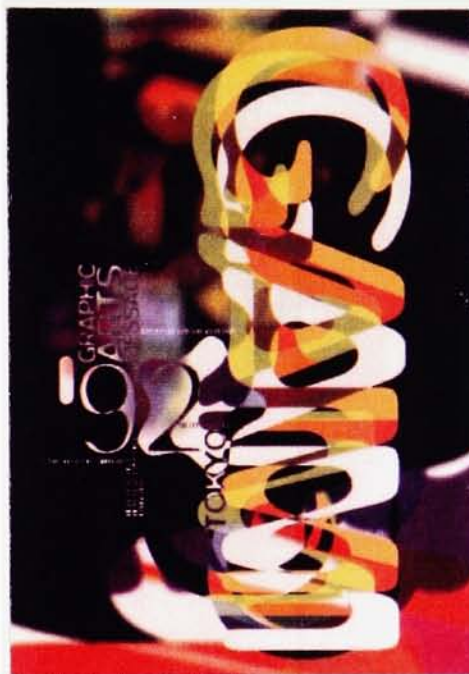


Neville Brody; Bob Hoskins, The Face

type/image classification: Objective letter plus image

basic visual elements: line, shape, direction, scale, movement

polarities: simple-complex, active-stasis, accuracy-distortion



Neville Brody; Graphic Arts Message poster

type/image classification: Fusion- word as image

basic visual elements: line, shape, tone, color, texture, dimension

polarities: transparency-opacity, sharpness-diffusion, unity-fragmentation



Neville Brody; The Death of Typography

type/image classification: Image as letter

basic visual elements: line, shape, tone, texture, dimension

polarities: unity-fragmentation, simple-complex, consistency-variation

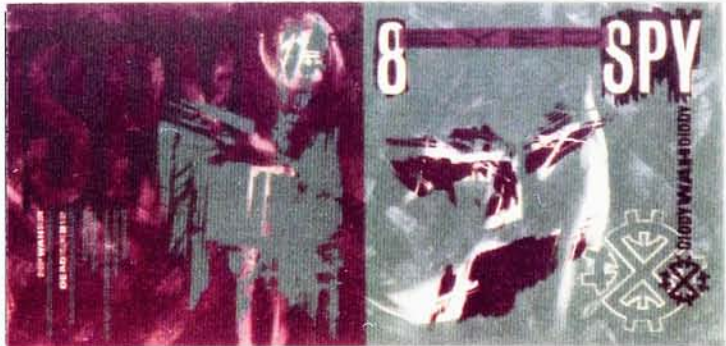


Neville Brody; New Order, The Face

type/image classification: Juxtaposition

basic visual elements: line, direction, color, scale

polarities: predictability-spontaneity, subtlety-boldness, symmetry-assymetry

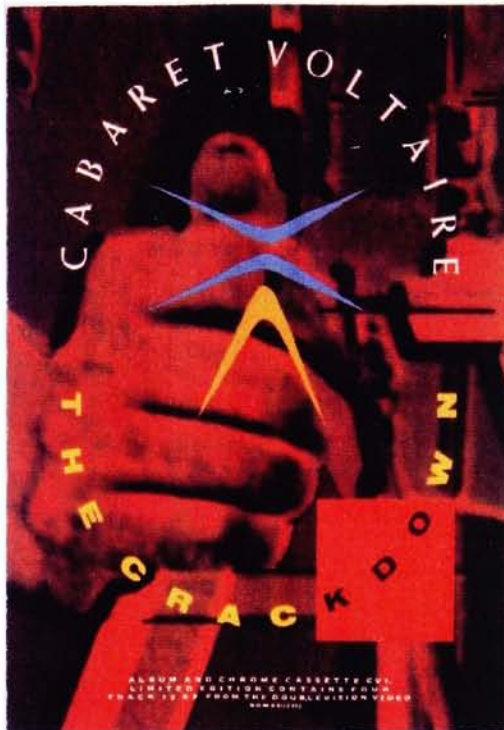


Neville Brody; 8 Eyed Spy record cover

type/image classification: Objective word plus image

basic visual elements: line, shape, color, texture

polarities: neutrality-accent, flatness-depth, simple-complex



Neville Brody; Cabaret Voltaire record cover

type/image classification: Objective word plus image

basic visual elements: line, shape, direction, color, dimension

polarities: balance-instability, flatness-depth, active-stasis



Neville Brody; Navy and White, Arena

type/image classification: Juxtaposition

basic visual elements: line, direction, texture, movement

polarities: neutrality-accent, flatness-depth, economy-intricity

Type is used to create a landscape in space.

A word is a color is a sound is a movement.

Layer and interplay type and image.



April Greiman; Fashion Show Clothing Sale poster

type/image classification: Fusion: letter as image

basic visual elements: dot, color, texture, scale, dimension

polarities: unity-fragmentation, transparency-opacity, flatness-depth

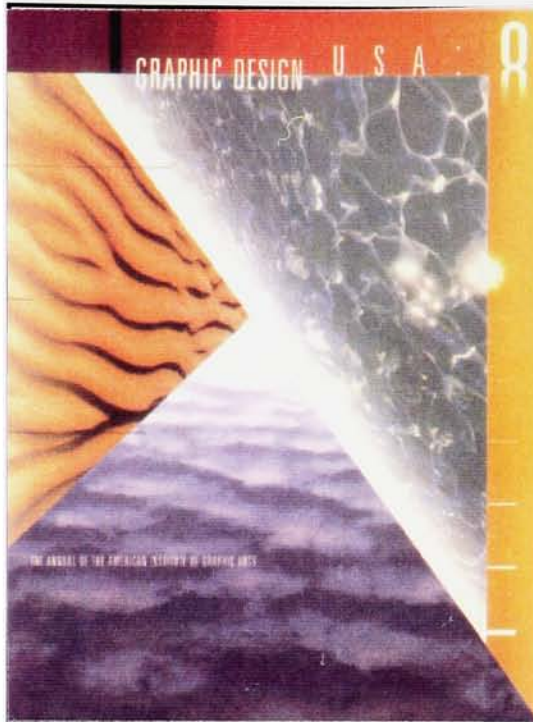


April Greiman; Workspirit catalog

type/image classification: Objective word plus image

basic visual elements: line, direction, tone, texture

polarities: simple-complex, transparency-opacity, flatness-depth



April Greiman; AIGA poster

type/image classification: Juxtaposition

basic visual elements: shape, direction, texture, color, movement

polarities: active-stasis, transparency-opacity, repetition-episodicity



April Greiman; Pacific Wave poster

type/image classification: Fusion: word as image

basic visual elements: dot, shape, direction, color, texture, movement, dimension

polarities: balance-instability, accuracy-distortion, flatness-depth



April Greiman; Snow White and the Seven Pixels poster

type/image classification: Objective word plus image

basic visual elements: dot, line, direction, color, texture

polarities: regular-irregular, transparency-opacity, sequentiality-randomness

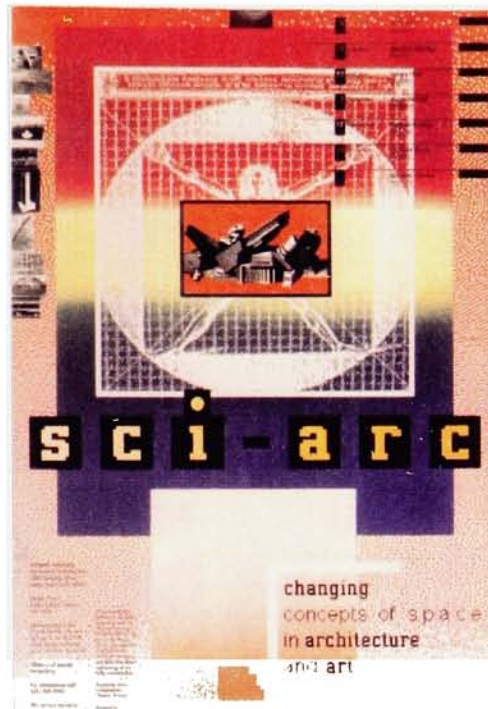


April Greiman

type/image classification: Fusion: word as image

basic visual elements: dot, color, movement, line

polarities: active-stasis, subtlety-boldness, flatness-depth

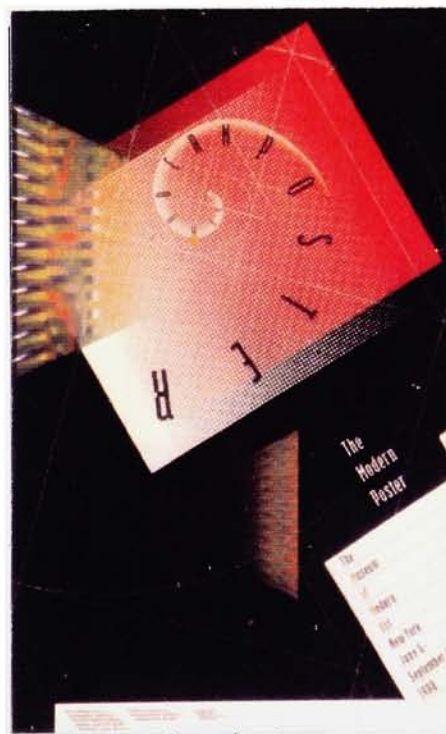


April Greiman; Sci-Arc poster

type/image classification: Objective word plus image

basic visual elements: dot, color, texture, line

polarities: symmetry-assembly, balance-instability, neutrality-accent



April Greiman; The Modern Poster

type/image classification: Fusion: letter as image

basic visual elements: dimension, movement, line, shape, color

polarities: flatness-depth, consistency-variation, active-stasis

How can I or My Company Help?

Volunteers support chapters and play a significant part in the planning and producing of special fund raising events. If you would like to volunteer your time, please call the Foundation's national office for information on how to contact the chapter in your vicinity.

Financial support from both individuals and companies is also critical in helping the Foundation in its grant making. If you would like to contribute, please contact the national office. DIFFA's State of the Foundation Report is available upon request.



What is DIFFA?

The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings, and architecture, DIFFA now encompasses:

- craft design
- exhibit
- fashion
- floral
- graphic
- hair/cosmetics
- hospitality
- product
- tabletop
- textile
- visual display
- design publishing

Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

DIFFA is, first and foremost, a grant making foundation. Grants are awarded in periodic granting cycles to organizations that: provide direct services (e.g., food, housing, care) to people with HIV and AIDS illness; foster awareness and prevention through education and outreach programs; and promote public policy and advocacy initiatives. The Foundation also supports community-based clinical trials.

DIFFA provides grant making counsel and management services to corporations and others wishing to support HIV/AIDS-related projects or organizations. Complementing its grant making is the Foundation's leadership role in encouraging philanthropy's active response to AIDS.

DIFFA is an informational resource on HIV/AIDS matters to firms, associations, and individuals both inside and outside the design communities.

What Kinds of Programs does DIFFA Fund?

More than 700 organizations and programs across the country have received grants from DIFFA. The Foundation has traditionally funded programs that respond in direct, innovative ways to the needs of people with HIV and AIDS as well as projects developed to heighten awareness of and sensitivity to the issues surrounding AIDS. As of June 1992, DIFFA has awarded more than \$10 million in grants to a range of organizations whose services include: treatment, education, public policy, advocacy, food, housing, and mental health services.

Administrators of HIV/AIDS programs interested in learning more about DIFFA's grant making programs, funding interests, and timetable should write or call the Foundation's national office.

How does the Foundation Operate?

DIFFA is governed by an elected Board of Trustees that establishes the Foundation's policies, programs, and operations. Day-to-day management and oversight of the Foundation activities are handled by the president and a small staff operating from DIFFA's national office in New York City, a western regional office in San Diego, and a national program office in Atlanta. In addition, DIFFA has chapters in the following areas:

- Boston
- Chicago
- Dallas
- Greater Phoenix
- Greater Seattle
- Houston
- Kansas City
- Minnesota
- North East Ohio (Cleveland)
- Northern California (San Francisco)
- San Diego
- Washington, D.C.
- Western Massachusetts (Springfield)

How does DIFFA Raise Funds?

With the help of its strong volunteer base at the local and national levels, the Foundation undertakes various fund raising efforts including special events, merchandising, and direct solicitation.

In addition, the Foundation is a forerunner in developing marketing strategies that raise grant dollars through company-sponsored programs. Such programs are tailored to meet individual corporate needs and are a mechanism for companies to actively support the fight against AIDS and HIV illness by designating a percentage of sales on specific products and campaigns.

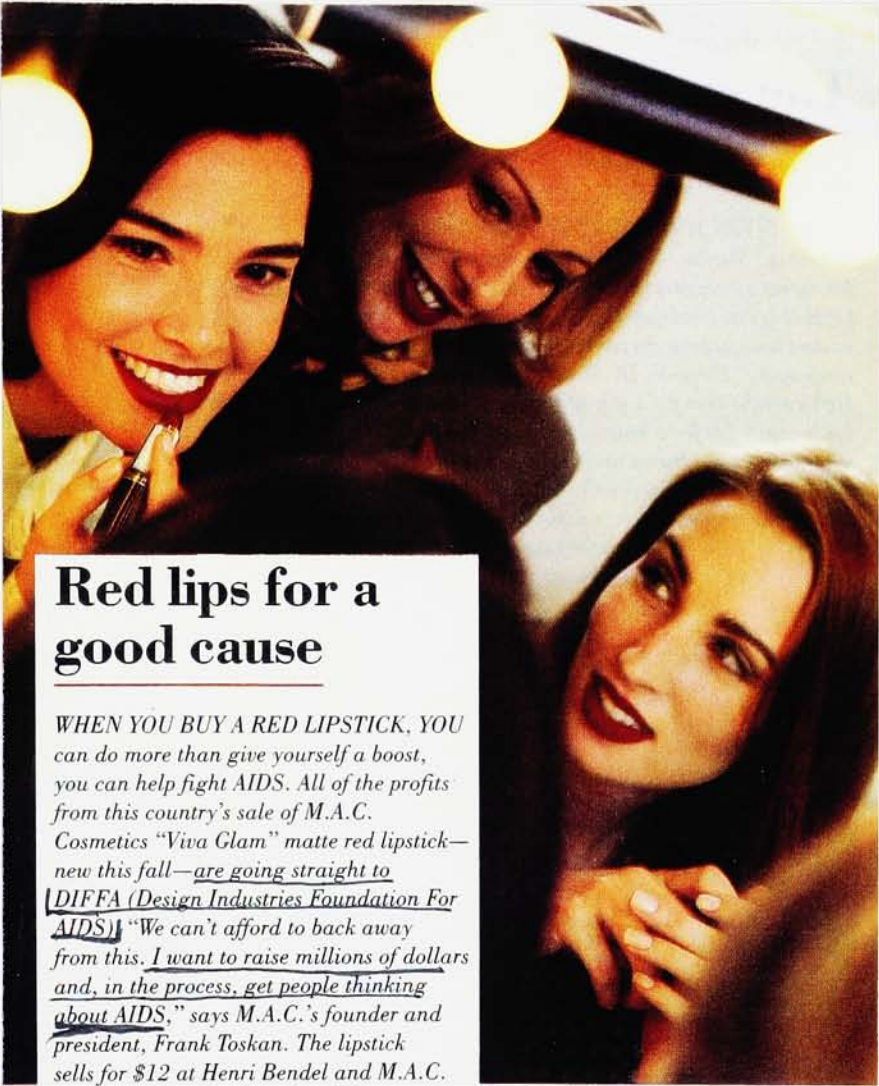
The Leadership Council is a fund raising activity specifically for major philanthropic donors. The Foundation welcomes bequests and corporate support toward its various efforts and manages donor advised funds.

What is Heart Strings?

DIFFA has produced two national tours. These tours were designed to help communities raise money for their own local service providers and, at the same time, serve as educational programs that heighten awareness about AIDS and HIV illness.

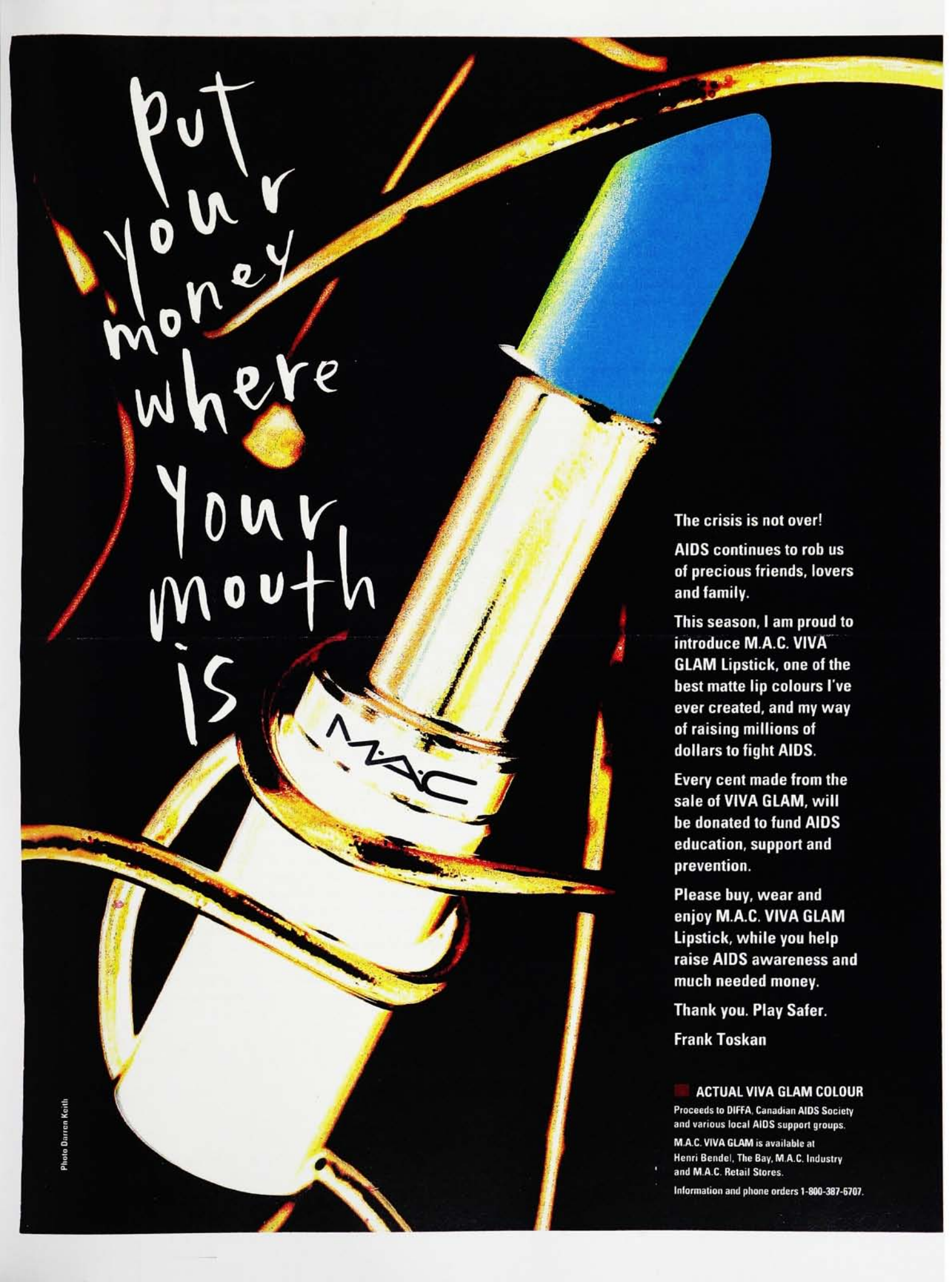
In 1989-90, DIFFA brought HEART STRINGS: The National Tour to 26 cities across the country. The show, a musical allegory about AIDS, generated over \$3 million for local HIV/AIDS programs.

A second tour, An Event in 3 Acts, incorporated HEART STRINGS, The NAMES Project AIDS Memorial Quilt, and community involvement. The 1992 tour visited 32 cities and netted over \$4 million, again for local HIV/AIDS programs.



Red lips for a good cause

WHEN YOU BUY A RED LIPSTICK, YOU can do more than give yourself a boost, you can help fight AIDS. All of the profits from this country's sale of M.A.C. Cosmetics "Viva Glam" matte red lipstick—new this fall—are going straight to [DIFFA (Design Industries Foundation For AIDS)]. "We can't afford to back away from this. I want to raise millions of dollars and, in the process, get people thinking about AIDS," says M.A.C.'s founder and president, Frank Toskan. The lipstick sells for \$12 at Henri Bendel and M.A.C. stores and can also be ordered by calling (800) 387-6707.



put
your
money
where
your
mouth
is

The crisis is not over!

AIDS continues to rob us of precious friends, lovers and family.

This season, I am proud to introduce M.A.C. VIVA GLAM Lipstick, one of the best matte lip colours I've ever created, and my way of raising millions of dollars to fight AIDS.

Every cent made from the sale of VIVA GLAM, will be donated to fund AIDS education, support and prevention.

Please buy, wear and enjoy M.A.C. VIVA GLAM Lipstick, while you help raise AIDS awareness and much needed money.

Thank you. Play Safer.

Frank Toskan

ACTUAL VIVA GLAM COLOUR

Proceeds to DIFFA, Canadian AIDS Society and various local AIDS support groups.

M.A.C. VIVA GLAM is available at Henri Bendel, The Bay, M.A.C. Industry and M.A.C. Retail Stores.

Information and phone orders 1-800-387-6707.

Gandee AT LARGE

The Design Industries Foundation for AIDS

"I think it's true of any illness-related fund-raising that people get involved when they've been touched," says

George Slowik, publisher of *Publishers Weekly* and chairman of the board of DIFFA, a not-for-profit organization founded eight years ago this month because eight years ago this month prescient members of the New York design community suddenly realized that their community—our community—was not merely being touched by AIDS, but mauled by AIDS.

At the time, July 1984, mobilizing around the issue of AIDS was a dicey proposition because gay urban males appeared to be the disease's exclusive target, which meant any discussion of AIDS required not only speaking of the love that dare not speak its name but speaking of the graphic particulars of that love: two subjects guaranteed to make polite company squeamish. Add to that the dearth of scientific information about AIDS in 1984, and you have some appreciation of the course DIFFA set for itself—that of the blind leading the blind through the terrifying dark.

"Early on," recalls Slowik, "our mission was simply to sensitize the industry to the issue." This the volunteer organization did with, among many other things, DIFFA

ads in the trade press (one of which read, unforgettably, "We must raise money because we can't raise the dead"). The money DIFFA raised was dispersed to individuals and groups involved in AIDS education, AIDS advocacy, and, of course, to the providers of direct services to people with AIDS. "We pride ourselves in helping groups in their infancy," explains Slowik, "groups for whom a \$1,000 grant makes a difference." For example, DIFFA gave God's Love We Deliver, a New York organization that feeds the homebound with AIDS, one of its first grants, and the Names Project AIDS Memorial Quilt one of its first grants—as well as fabric.

Anticipating the disease's inevitable move into the mainstream—which is to say anticipating the ultracon-

servative current government estimate that one million people in the U.S. are HIV-positive—Slowik and the DIFFA board expanded their horizons: "We decided that we could use the creativity of the design industry to make everyone else aware of the AIDS issue." Which meant adopting a higher public profile and a more systematic approach to large-scale fund-raising and grant-making. Which meant in 1986 hiring Russ Radley as director of foundation relations. It was from Radley's modest command posts, first at a borrowed desk in the offices of *Interiors* magazine, then in the basement of the D&D building, that DIFFA came out, so to speak. The 1988 showhouse sponsored by *Metropolitan Home*, for example, not only generated an unprecedented \$800,000 but also brought AIDS and DIFFA to the attention of the public. So did DIFFA's Atlanta-based project *Heart Strings*, an emotional and educational musical revue intended to "humanize" AIDS—to raise money and compassion. (Now on its second national tour, *Heart Strings* is traveling to thirty-five cities, with the goal of distributing something in the neighborhood of \$5 million among those cities. Additional revenues are assured with ABC's *Heart Strings*—inspired special slated for this summer.) Also successful, if somewhat limited in appeal, were the 1989 and 1991 *Love Balls*, as downtown diva Susanne Bartsch's much-publicized pageants for cross-dressers are called.

Asked where the money from such fund-raising ultimately lands, Radley reports DIFFA has "always tried to look to the growth areas of HIV infections." And now, eight years later, what are they? "AIDS is becoming much more of a women's issue. Women have been systematically excluded from even the definition of eligibility for benefits because the original diagnostic tools were for men. Other growth areas include prisoners and prostitutes, intravenous drug users and their sexual partners, minorities, and adolescents." Putting a finer point on the last category, he adds, "There are many many cases in the Bronx where the grandparent is the sole surviving relative."

In DIFFA's current quarters, a rough-around-the-edges loft, Radley points to a stack of requests for grants, primarily from organizations attempting to provide direct service to people with AIDS. "Virtually all of these three hundred proposals should receive grants," says Radley, quickly adding that they won't. The problem, of course, is that the proposals total \$7 million, whereas available DIFFA dollars total just under \$700,000. The difference is a big difference. Anyone can make one. (DIFFA, 150 West 26 St., Suite 602, New York, NY 10001; 212-727-3100.)

Charles Gandee



DIFFA's George Slowik and Russ Radley.

Who IS DIFFA?

In 1985, a gaunt Rock Hudson, on the arm of screen sweetheart Doris Day, sent shock waves around the globe with the news that he had AIDS. Hudson's revelation took the disease from the back pages of newspapers into America's living rooms. Now everyone knew someone with AIDS.

Fast forward to 1991. A smiling Magic Johnson, looking as radiant as ever, tells the world that he is HIV-positive and is retiring from basketball. Three months later, his megabuck contract to promote Pepsi still intact, he steals the show at the NBA All-Star game. There is a standing ovation, hugs and cordial handshakes. But there's also an air of anxiety: some players wonder publicly if it's possible to contract HIV in the rough and tumble of their sport.

The Magic Johnson message is hopeful but sobering: we've come a long way in dispelling misconceptions about AIDS—and we have a long way to go.

Education is only one battlefield. This decade will bring unprecedented challenges to our society as HIV reaches further into rural areas, families and adolescents. Unlike Magic Johnson, most people with HIV and AIDS have neither access to life-prolonging treatments nor the resources to pay for them. Meeting these challenges—creatively, effectively—is the heart of DIFFA.

DESIGNING A RESPONSE

In June 1984 a group of New York City design professionals led by textile designer Pat Green and furniture manufacturer Larry Pond got together to respond to what they naively perceived as only a short-term problem. "We must raise money because we can't raise the dead," read an early advertisement in design

**"DIFFA HELPED THE
NAMES PROJECT GROW
FROM A SINGLE
BOLT OF FABRIC TO
A QUILT THE SIZE OF SIX
FOOTBALL FIELDS"
—DAVID LEMOS,
THE NAMES PROJECT,
SAN FRANCISCO**



**Each of the 15,840
panels represents someone
who died of AIDS.**

This advertising supplement was sponsored by DIFFA and did not involve the reporting or editing staff of The New York Times.
©1992 The New York Times

trade magazines placed by DIFFA (then an acronym for the Design and Interior Furnishings Foundation for AIDS).

A series of DIFFA-sponsored "AIDS in the Workplace" seminars was a typical early effort at consciousness-raising. A benefit cocktail party in a Long Island City contract fabric showroom was a typical early attempt at fund-raising—netting a typical early \$5,000.

As the impact of AIDS escalated, as the number of deaths and estimates of HIV infections grew, DIFFA branched out from its Manhattan base (originally a borrowed desk at the midtown Manhattan office of *Interiors* magazine) to include steering committees nationwide. "We decided that rather than simply making the design industry aware of AIDS and its issues, we could use the industry's creativity to make everyone else aware," recalls George Slowik, chair of the foundation's board of trustees. The membership widened to include fashion, graphics and other related fields and the acronym changed to Design Industries Foundation for AIDS.

"In my dream," Slowik says, "DIFFA's accomplishment would be to make sure that all the groups that work so hard during the day to provide services to people with AIDS and HIV wouldn't have to tap dance at night for money."

Since DIFFA has no endowment, its tap-dancing has to be nothing less than sensational. With such high-profile events as Heart Strings (a musical allegory about AIDS), the *Metropolitan Home Show Houses*, Absolut Statehood (50 lithographs to be sold, the work of one artist from each state), and Susanne Bartsch's Love Ball 1 and 2, DIFFA has evolved from a group that made seven grants in its first year to a vital (Cont., p. 14 A)

Great People, Great Work

RAISING MONEY WITH
STYLE AND GIVING IT AWAY
WITH EXPERTISE



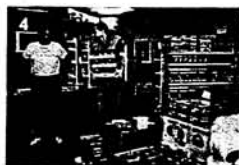
1. Uncle Sam greets Kelly Klein and Kelli Questrom at the American Craft Show at the Armory (1990).



2. Nell Campbell, Susan Sarandon at Susanne Bartsch's Love Ball 2.



3. Tree-trimming at Grandma's House in Washington, D.C.



4. Volunteers stack the shelves of the Dallas Food Pantry.

5. The Northern Lights Alternative Christmas party.



6. A volunteer from God's Love We Deliver on a house visit.



7. The Houston AIDS Foundation recruits hot-line volunteers.

12. Tommy Tune, Sandy Duncan and the cast of the first Heart Strings tour.



8. Dorothy Kalins, editor-in-chief of *Metropolitan Home*, and Walter Cronkite at Met Home's ShowHouse II gala.



9. Madonna and a Love Ball vogue-er at Susanne Bartsch's Love Ball 2.



10. Designer Milton Glaser, architect Adam Tihany at Sotheby's Edible Architecture Auction.

11. DIFFA's vice chair, Fern Mallis, with Donovan & Greene's gingerbread Metropolitan Life Tower at Sotheby's Edible Architecture Auction.

"DIFFA is one of the most imaginative fund-raising organizations in America. Through its creative events, DIFFA has sparked the enthusiasm of countless contributors to help the fight against AIDS. With funds from DIFFA, AmFAR has been able to expand access to promising drugs for people with HIV/AIDS, bring together prevention education organizations fighting AIDS at the community level and provide information services to the AIDS advocacy movement. I am proud that DIFFA and AmFAR are united in the struggle to one day rid - the world of AIDS." -Dr. Mathilde Krim, AmFAR, NYC

The Future

In its 1991 report, "America Living with AIDS," the National Commission on Acquired Immune Deficiency Syndrome paints a grim picture of the future if the government and private sector don't combine forces to combat AIDS. The commission calls on the government to take the lead: in prevention and education; in developing health care for people with AIDS and HIV; and in recognizing that "it is against the virus, not those infected, that this war must be waged."

Organizations like DIFFA play a critical role in doing what government can't—or won't—do. While public policy experts agree that the government should be playing a more active role in providing services, the private sector must band together to cope with the exponentially growing number of people affected by or living with HIV and AIDS. According to the U.S. Centers for Disease Control, the first 100,000 cases of AIDS were diagnosed in eight years, the second 100,000 in less than three years, and estimates are that the next 100,000 will be diagnosed in less than a year. Approximately one million people are HIV positive; half of them don't know it. And as people with AIDS live longer, the need for adequate and effective funding becomes critical to managing the pandemic in the next decade. DIFFA's role has been to fund programs that could become models for prevention, education and care: for instance, an innovative outreach program aimed at homeless youths with HIV or AIDS; a needle exchange program; or a collaboration by various agencies to assure wide dissemination of information about treatments. Every grant request is a potential solution as well as a reminder of the enormous task facing us.

"IT'S STILL THE TIP OF THE ICEBERG"

"So often we talk about stress as a co-factor that contributes to an adult's going from HIV-positive to full-blown AIDS," says Joan McCarley, executive director of Grandma's House in Washington, D.C., which devotes itself to providing care for abandoned,

**"APPROXIMATELY
ONE MILLION
PEOPLE ARE HIV-
POSITIVE; HALF
DON'T KNOW IT."**



**"Children cannot vote and
cannot lobby. Children
don't pay taxes and they have
no voice. We must
be the voice for them."
—Grandma's House**

abused and/or neglected children who have HIV or AIDS. "Stress in a child's life often has the same implications," McCarley tells the story of a ten-month-old boy who arrived at Grandma's House suffering from malnutrition, his body covered with sores. His moods fluctuated from withdrawal to hostile outbursts and his developmental age lagged significantly behind his chronological age—the lag was attributable to an abusive environment (he had been living in a crack house) as much as to HIV-infection. Grandma's House gave him a caring home and access to comprehensive services. Today, four years old, he is receiving AZT and doing quite well.

Stories like this are not uncommon in the world that DIFFA reaches out to, a world caught in a web of social ills now compounded by AIDS. McCarley's sense is that we're only seeing the tip of the iceberg. "Families are disintegrating piece by piece before our eyes," she says. "We now have a generation of grandparents who are outliving children and grandchildren, and because there is still a stigma attached to AIDS, they don't tell other family members or neighbors. The result is that at a time when they need all the support they get, they feel isolated."

For today's teenagers, there was never a time before AIDS. Coping with the pressures of parents who are in crisis because of AIDS is tough enough, but adolescents have to contend as well with their own vulnerability to HIV-infection. Adolescents represent the next wave of the epidemic, according to Karen Hein, M.D., whose five-year-old Adolescent AIDS Program at New York City's Montefiore Medical Center has received DIFFA funding. Every 14 months, there is a 100% increase in AIDS cases among teens, both in New York City and nationwide; it's estimated that only 5% of New York City teens who are HIV-positive know of their status and are receiving medical treatment.

Arming teenagers with the skills to identify risk-related behaviors and take appropriate prevention measures has been central to Hein's program. "We don't want them to be (Cont., p. 8A)

(FUTURE, cont. from, p. 6A)

afraid of intimacy," says Hein, who uses the term "outer-course" to refer to safer touching activities. "DIFFA and other visionary foundations helped us open our doors," she says. "Even today, less than 5 percent of our budget is paid for by the hospital."

The majority of AIDS cases continue to be gay and bisexual men, despite behavioral changes within the gay community that have reduced the number of newly infected. But the issues have changed subtly. Gays who once feared losing a job or an apartment because they had AIDS now grapple with questions of how to prolong life: access to health care and health insurance have become key concerns. "DIFFA provided crucial early support for Gay Men's Health Crisis programs," says Timothy Sweeney, GMHC's executive director. "More recent DIFFA grants helped fund the needs assessment for GMHC's Women with HIV/AIDS and Deaf AIDS Project. As the AIDS epidemic expands to affect all of New York's communities, DIFFA is helping GMHC respond to the ever-increasing need."

"Dealing with having AIDS is enough of a challenge without worrying about your children while you're in treatment. DIFFA grants allow Bryan's House to provide day care—and round-the-clock care when needed—for children with AIDS and for children whose parents have AIDS. Every community's needs are different, and DIFFA has helped us respond to ours." —Susan Streng, Bryan's House, Dallas, TX

HOW DO YOU MAKE A DIFFERENCE?

AIDS is one of those tragedies that outdo the imagination. Who could have seen, ten years ago, what the future would hold for too many men, women and children? When DIFFA was established, its founders had no way of knowing the enormity of the disease they were taking on. The projections are nothing short of horrifying: consider, for example, that every thirteen minutes another person contracts HIV. Women are the fastest growing group of people with AIDS. From the end of 1990 through 1991, the number of women with CDC-reported AIDS grew 37%. The crisis has demanded the marshalling of vast resources of time, money, expertise and compassion. Yet, says John Hartman, DIFFA's president, "There is an erroneous perception that AIDS has become a well-funded disease. Nothing could be further from the truth."

When the final history is written, the story of how this country has responded to AIDS will be one of immense private initiative. Hope is sustained by people whose generosity, eloquence and courage have touched the stricken and their families. Every granting cycle continues to bring in hundreds of proposals. Each proposal is a part of the solution. And each grant given is, for DIFFA, an opportunity to make a difference—with the help of the DIFFA Champions, the newly formed Leadership Council, countless volunteers and contributors. As long as there is AIDS, there will be DIFFA.

**THERE ARE MANY WAYS
TO GIVE TO DIFFA. INDIVIDUALS,
COMPANIES AND FIRMS CON-
TRIBUTE THROUGH INDIVIDUAL GIFTS,
SPECIAL EVENTS, BEQUESTS,
MEMORIALS, MARKETING PROGRAMS
AND SPECIAL DONOR-ADVISED
FUNDS WHICH PROVIDE A DIRECT ROLE
IN GRANT MAKING. WE INVITE YOU
TO SPEAK TO DIFFA'S DEVELOPMENT
DIRECTOR ABOUT THESE OPPORTUNITIES
AT (212) 727-3100 OR SEND YOUR
CONTRIBUTION TO: DIFFA,
150 WEST 26TH STREET, SUITE 602,
NEW YORK, NEW YORK 10001**

The DIFFA Champions

THE PEOPLE AND
CORPORATIONS
WHO'VE HELPED
DIFFA MAKE
THE DIFFERENCE

2

BARNEYS NEW YORK &
THE CROWN ARTISTS

Barneys New York & The Crown Artists Love Ball 2's "Crowning Glory" auction, staged at Barneys, raised \$150,000 for DIFFA. On the block were variations on the crown theme, created by international artists, architects and jewelers, among them Julian Schnabel,



Francesco Clemente, Ross Bleckner, Isabel Toledo (above), Kenny Scharf (above right), Paloma Picasso and Robert Lee Morris. The Pressman family, Barneys' owners, not

only

hosted

the

recep-

tion but

led the

enthusiastic bidding.

Says Simon Doonan, Barneys' vice president and creative director, "DIFFA events appeal to us because they are on the edge and have humor."

3

MICHEL ROUX OF
CARILLON IMPORTERS
AND ABSOLUT

Michel Roux of Carillon Importers and Absolut has been an indefatigable corporate contributor and is now running the Absolut Statehood campaign in conjunction with *USA Today*: Roux commissioned 50



lithographs, one by an artist from each state, to be sold with the proceeds—up to \$4.5 million—to go to DIFFA. "There's nothing more urgent, nothing more tragic than

AIDS," says Roux. "It's important to make people aware of their responsibility to fight it."

4

METROPOLITAN HOME
MAGAZINE

In 1988 and 1991, *Metropolitan Home* magazine put together two spectacular designer ShowHouses and benefit parties that raised close to \$2 million. "We needed to do something for the community we serve which has been so hard hit by AIDS," says Dorothy Kalins, editor-in-



chief. Kalins, publisher Steven Burzon and the entire staff at *Metropolitan Home* joined forces with such world-class talents as Geoffrey Beene, Tom Wolfe, Alice Waters, Robert A. M. Stern, Kenny Scharf, Adam Tihany, David Hockney, Jed Johnson and Alan Wanzenberg in an inspiring effort to fight against AIDS.

1

SUSANNE BARTSCH
AND THE LOVE BALL
COMMITTEE

With two wildly successful Love Balls—fantastic galas mixing uptown, downtown, fashion, media and the arts—nightlife impresario Susanne Bartsch and the Love Ball Committee have raised more than \$1.2 million for DIFFA. "Half the names in my address book are scratched out because people have died," says the Swiss-born Bartsch. "I decided I would try to help by creating a happy event."



5

ROBERT C. WOOLLEY



Over the past decade, Robert C. Woolley's art auctions have raised almost \$15 million to benefit DIFFA and other AIDS organizations. How does Sotheby's urbane vice president and director of decorative arts do it? "I bring a dose of Don Rickles to my podium. I make sure I have lots of friends in the audience and then I embarrass them into parting with their money. I like DIFFA," Woolley adds, "because they give away all the money. Their methodology is beguiling."

6

CAHNERS PUBLISHING COMPANY AND INTERIOR DESIGN MAGAZINE

Cahners Publishing Company and *Interior Design* Magazine have supported DIFFA wholeheartedly from the start. They sponsored some of DIFFA's first events, publicized DIFFA and loaned it funds when it was just beginning. Today they con-



tinue to provide substantial national support (for *Heart Strings* among other efforts) to

help DIFFA mobilize the design world against the AIDS pandemic. "The HIV virus doesn't discriminate, but a lack of information can," says Cahners' president, Terrence M. McDermott.

7

R.A. RADLEY

R.A. Radley's expertise has helped guide DIFFA since he was its first executive director—and first employee—between 1986 and 1988. Now one of the most respected advisers in the AIDS community, he directs DIFFA's grant giving. "Radley and DIFFA have become synonymous with hope and survival



for AIDS groups across the country," says Joyce Bove, chair of the New York City AIDS Fund and Funders Concerned About AIDS, and vice president of the New York Community Trust.

8

ALLIED-SIGNAL INC.

Allied-Signal Inc., a New Jersey-based world leader in the aerospace, automotive and engineered materials markets, has been one of DIFFA's largest



corporate underwriters, generously supporting the Show-Houses and *Heart Strings*. Says Nancy Warner, Allied-Signal's southern contract manager and liaison with DIFFA, "The goal of *Heart Strings* is to

more than just raise money. *Heart Strings* raises the awareness that personal involvement is needed and encourages more and more members of the corporate community to respond to this health crisis."

9

LINDA AND KEN LAY OF ENRON CORP.

Linda and Ken Lay of Enron Corp. were energetic catalysts in Houston's fight against AIDS. When they took on the job as co-chairs of *Heart Strings*' Houston debut in 1990. Linda (one the city's leading volunteers) and her husband, Ken (chairman of the Texas energy company), gave *Heart Strings* the credibility it needed to become the city's most successful AIDS fundraiser ever. "We were con-



cerned that many people, particularly in the corporate community, had not been properly sensitized to the enormity of the problem. We wanted to get mainstream Houston involved," says Ken Lay.

10

MAY DEPARTMENT STORES COMPANY

The May Department Stores Company—which operates 319 department stores including Lord & Taylor, Filene's and



Hecht's—wanted to give away \$100,000 to people living with AIDS. To figure out where the money would do the most good, they came to DIFFA. The foundation responded by creating the first donor-advised fund to support AIDS-services providers, a commitment May Company has recently renewed for the third year.



11

EDITH DEE COFRIN

Edith Dee Cofrin's first exposure to the AIDS crisis came when two business associates were stricken. "Both of them had families and adequate insurance, but I became aware that there were people who did not," says Cofrin, one of the angels of *Heart Strings*' national tours. "*Heart Strings* brings awareness of AIDS to a broad audience, people who may not have been directly affected by the epidemic." Cofrin was an anonymous donor in 1990 and 1992. This is the first time she's being publicly recognized.

12

THE PRUDENTIAL FOUNDATION

The Prudential Foundation has demonstrated its commitment to AIDS prevention, education and health care through its exemplary support of *Heart Strings* I and II. To date, the Foundation has distributed more than \$3 million to AIDS initiatives around the country, including \$280,000 to sponsor *Heart Strings*' two national

The Prudential Foundation

tours. "These powerful partnerships can bring hope to local communities fighting AIDS," says Peter B. Goldberg, president of the Newark-based Prudential Foundation.

13

HEART STRINGS

In 1985, a small group of Atlanta design-industry professionals put on a musical revue called *Heart Strings* to benefit DIFFA. Seven years later, the show's second national tour hits 35 cities around the U.S., raising both consciousness and much needed funds (expectations are it will bring in \$5 million in grants). "We try to emotionally engage people so they'll do something about AIDS before they lose someone they care about," says *Heart Strings*' executive producer, David Sheppard. "We do it to music and it works."



(WHO, cont. from, p. 3A) national presence: to date it has awarded close to \$7 million in grants in 43 states. The current *Heart Strings* tour is expected to bring in another \$5 million in local grants. And thanks in no small part to a troupe of committed luminaries—from Bette Midler and Christopher Reeve to Tommy Tune, Sandy Duncan, Billy Crystal, Robin Williams, Michelle Pfeiffer, Nell Carter, Joel Grey and Susan Sarandon—DIFFA's exuberant events have also helped remove some of the lingering stigma attached to AIDS.

DIFFA has developed a reputation for knowing where the money is needed. "We bring grass-roots involvement to the table," says Slowik. "We know which groups need money at the appropriate time." Before AmFAR existed, DIFFA gave Dr. Mathilde Krim a grant for her work at the AIDS Medical Foundation. When The Names Project was organizing the AIDS Memorial Quilt (which would eventually cover six football fields), DIFFA

**DIFFA'S FUND-
RAISING AND GENERAL
ADMINISTRATIVE
OVERHEAD IS LESS THAN
20%. FOR EVERY
DOLLAR RAISED, 80¢
GOES TO GRANTS.**

rallied behind the effort with a \$3,000 grant along with bolts of fabric for the walkways between the panels. When the New York AIDS Resource Center was on the brink of folding—at the same time that it was trying to open Bailey House, the nation's first group residence for people with AIDS—DIFFA came through with a grant to keep the Center alive.

George Slowik remembers the grant request from Ruth Brinker, a septuagenarian San Francisco woman who, convinced that malnutrition had forced a young friend to succumb to AIDS, began cooking hot meals in a church basement for home-bound people with AIDS; her Project Open Hand has now spread to other parts of the country.

There have been countless other grants to countless other groups committed not only to caring for people with AIDS but also to curbing the spread of HIV-infection among an ever-widening spectrum of women, minorities, prisoners and teenagers.

GREAT PEOPLE, GREAT WORK

"Homeless people with AIDS weren't anyone's priority in the beginning. But, when we couldn't get the money to feed Bailey House residents, DIFFA was there for us. Another time it was the money for a van driver. We couldn't do it without them: it's that simple, that basic and that important."

—Arlene Swartz,
AIDS Resource Center, NYC

"A mother's love doesn't stop when her child dies from AIDS. A DIFFA grant gave us the chance to turn our grief into hope—for other mothers' children. Some of these kids' own families haven't seen them in months. We bring them everything from socks to hugs; we bring them love at a time when nobody deserves to be alone."

—Mildred Pearson,
Mother's Love, Brooklyn, NY

"We have kids passing out flyers about AIDS and HIV at heavy-metal concerts. It's a non-traditional approach, but it speaks to kids in their language—and it works. It took a lot of guts to fund a project like this, but the kids of Kansas City are lucky DIFFA took this chance on them."

—Randy Gould, Swope Parkway
Health Center, Kansas City, MO

"James, a young HIV-positive client fought for 3 years to join a job-training program whose mandatory testing policy excluded people with AIDS and HIV. With Lambda's help, James got the policy repealed, completed the program and is still fighting today to get the entire testing policy repealed. A DIFFA grant sets off a chain reaction of outreach that ends up touching so many lives."

—Michael Isbell, Lambda Legal
Defense Fund, NYC

"DIFFA assists us on so many levels: First there was the down payment on our Revlon building, which houses about 40 people with AIDS. Then local DIFFA volunteers painted and furnished the first apartment: a man is spending his last days in that apartment with his ten-year-old son; I hate to think of where the two of them would be without this home."

—Don Maison, AIDS Services
Dallas, TX



Television star Dixie Carter performing at A Votre Sante.

A VOTRE SANTE

If you happened to attend DIFFA/D.C.'s third annual *A Votre Sante*, you might have thought you were seeing flowers move: during the cocktail hour, dancers wearing elaborate floral headdresses were strategically arranged as "centerpieces" by Doug Yuell of Joy of Motion dance studio.

The fund raiser, once again held in the atrium of the National Building Museum, attracted 1,500 people and netted over \$100,000 to be disbursed to AIDS service organizations in the D.C. area. Guests were treated to food, fashion, and entertainment. This year's fashion show (an *A Votre Sante* tradition) featured designs by John Scher, Vivki Soble, Edouard, and local designers Joy-Joy and Kathy Koumoutseas. There was music courtesy of D.J. Robert Renk and all-girl-band Fast Forward, and then came the headline event: *Designing Women* star Dixie Carter's cabaret act.

According to *A Votre Sante* co-chair Terry L. Perry, the energy of the evening was "electric." Said Perry: "I was overwhelmed with gratitude to the design communities, all the volunteers, the entertainers, and the patrons who gave without hesitation. Their great generosity will certainly bring comfort and hope to the many people in our community who are living with AIDS."

INDUSTRY GIVES BACK

DIFFA in the Design Press: How Are We Doing?

As the crisis in the Gulf escalates, the economy recedes, and problems such as drugs, crime and homelessness mount, many AIDS activists worry that Americans (and the media in particular) have grown bored with the AIDS crisis and have turned their attention and support to other social issues. The design industry, hard hit by the continuing, devastating effects of the disease, has rallied around DIFFA, maintaining its support for people with AIDS and the organization itself. Is the design industry press keeping up with its audience's dedication to the cause?

Press contributions to DIFFA run the gamut from editorial coverage and free ads to actual sponsorship of DIFFA events. While it lacks consumer-book dollars, the design industry press has demonstrated an overwhelming dedication to helping DIFFA.

Each magazine exists in its own way. Along with free ads for DIFFA events and some editorial coverage specifically on DIFFA, *Metropolis* has run a number of AIDS-related articles, points out Horace Havemeyer III, publisher, "which is equally important for design publications to do. The industry needs to thoroughly understand the disease and exactly how it affects our business and our lives."

Former *Interiors* publisher Dennis Cahill was the sixth person to join DIFFA and served as president of the organization for four years. The magazine's support for DIFFA inadvertently expanded in several ways, he recalls. "After Russell Radley was appointed DIFFA's executive director, he became sort of 'The Man Who Came to Dinner' at *Interiors*," says Cahill. "We provided him with a desk, phone, computers, copiers—any office services he needed, really, which he operated out of for nearly a year." Cahill remembers that his management "would come by from time to time asking, 'Who is that guy?' They were extremely generous."

Cahill praises the efforts of the design press as a whole. "As a group, they gave DIFFA thousands and thousands of dollars worth of advertising, not to mention publicity and outright donations." Cahill is now personally working on plans to develop a pediatric AIDS care center.

Interior Design ran a series of disco parties during Designer's Saturday specifically to benefit DIFFA. "We've covered DIFFA events in both our news section and in our editorial pages," says

(continued on page 6)



Grand entranceway to ShowHouse 2.
Photo by Nancy Hill, courtesy of Metropolitan Home.

SHOWHOUSE 2 A Sneak preview

It's January 17. With less than two months before its gala unveiling, *Metropolitan Home's ShowHouse 2* is a grand example of the spirit it takes to make a DIFFA benefit. Plaster dust is everywhere, floors are covered with boards and newspaper, fixtures are dangling from the ceiling, a Kohler bathtub (installation instructions included) is lying on its side, but no one is complaining.

On the contrary, there is a core of hard workers contracted by each designer/architect/luminary taking part in *ShowHouse 2* and enthusiastic volunteers standing by at any given hour, waiting for instructions to run an errand, change a lightbulb, type something—in short, "do anything that's required," according to *ShowHouse* manager Kim De Pole.

Kim, along with Robert Coad, serves as a veritable "operation central" as work on *ShowHouse 2* progresses. Coad, too, acknowledges the "tremendous support" from volunteers on all levels: there are, for example, the "problem solvers"—people like Buzz, a freelance artist who is at the showhouse one or two mornings a week and for whom no task is too insignificant. "I saw the showhouse as a good way to get involved," says Buzz.

Then there are the trades and crafts people who, Coad explains, will come in and say, "I'll give you a day of carpentry" or "I'm a faux painter. What can I do to help?" Last, but certainly not least, are those who donate products (many of which will be sold in the Met Home Shop) in lieu of services.

Like its 1988 counterpart, *ShowHouse 2* has a swank location (New York City's Upper East Side) and a roster of glamorous talent. The five-story townhouse on East 79th Street, which belongs to art dealer Richard Feigen, will be transformed by

(continued on page 5)

What is the Design Industries Foundation for AIDS?

DIFFA (Design Industries Foundation for AIDS) is the only national industry-based foundation that funds the entire range of response to the AIDS/HIV crisis. Founded in 1984 by professionals in the interior design, furnishings, and architecture communities, DIFFA now encompasses all aspects of design, including fashion, graphic, textiles, display, visual merchandising, product, and craft.

DIFFA's mission is to raise and distribute funds to AIDS organizations and projects throughout the United States. More specifically, DIFFA fosters volunteer, donor, and corporate responses to AIDS among design professionals. In addition, DIFFA produced *Heart Strings: The National Tour* in 1989-90, which traveled to 26 cities to raise awareness and funds for community-based organizations. These responses have enabled DIFFA to distribute \$5 million to over 250 groups. Further, the design industries have donated millions of dollars in furnishings and design services to community AIDS organizations, both through DIFFA and independently.

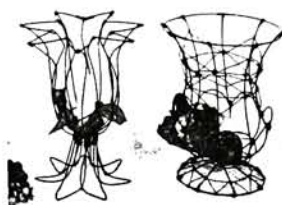
As a complement to its own national and local grantmaking, DIFFA provides counsel and management services to corporations and others wishing to fund AIDS/HIV-related projects or organizations.



DIFFA **ON**
Design Industries Foundation for AIDS **LINE**

150 WEST 26TH STREET
SUITE 602
NEW YORK, N.Y. 10001
212-727-3100

BULK RATE U.S. POSTAGE PAID Permit No. 65 Pittston Pa.
--



Wire sculpture designed by K&D's Tom Glenn.

FLOWERS, ANYONE?

At its own initiative, K&D Export Import Group has agreed to donate a portion of its 1991 net sales to DIFFA, with a minimum contribution of \$10,000.

The company designs and manufactures reed baskets and wire sculptures, silk flowers, and papier mache fruit, and simply "wanted to do something for DIFFA," explains creative director Tom Glenn. K&D's own involvement with designers, in conjunction with DIFFA's efforts to help people with AIDS, was the reason for singling out the foundation, notes Vance Kitira, president of the New Jersey-based company.

As part of the agreement, all merchandise sold by K&D will be tagged with DIFFA's logo and the reminder that a percentage of K&D's net sales go to the foundation.

Significantly, K&D is incurring all costs associated with the promotion. For a catalog of K&D products, contact K&D Export Import Corp., 25 Graphic Place, Moonachie, NJ 07074, tel.: (201) 641-8300. The company also has a New York showroom at 225 Fifth Avenue, Suite 1120, New York, NY 10010, tel.: (212) 683-8670.

GRANTS/GRANTEES

The following grants were committed between September 1990 and February 1991.

CHICAGO Be-Hiv (\$18,750), toward salary of program director, agency's only staff position, providing education and advocacy and coordinating volunteers in service and support program; **Bonaventure House** (\$5,000), toward salary of Certified Nurse's Aide, providing home based care and ongoing supervision of volunteer care giving teams; **Chicago House and Social Service Agency** (\$18,750), toward support of 24-hour attendant care for persons in final stages of AIDS in a single family residence setting; **Chicago Women's AIDS Project** (\$5,000), toward expansion of support services for women and family members, including the development of a client education manual; **Harbor Home Support Services** (\$12,000), toward support of case manager; **Hektoen Institute for Medical Research** (\$11,000), toward salary of support services program assistants in Cook County Hospital's AIDS Prevention Service; **Horizons Community Services** (\$15,000), toward salary of youth educator to expand outreach and education efforts aimed at gay youth; **Michael Reese Hospital and Medical Center** (\$5,000), toward development of first HIV education program in Chicago aimed at primary school students; **Open Hand Chicago, Inc.** (\$18,750), toward general support of the agency, which provides food to homebound persons with AIDS at no cost; **Roger Baldwin Foundation of ACLU, Inc.** (\$18,750), toward support of precedent-setting HIV/AIDS discrimination-related litigation activities; **Stop AIDS Chicago** (\$15,000), toward general support of this agency, which provides HIV/AIDS prevention education.

DALLAS AmFAR [Nelson Tebedo Clinic] (\$25,000), toward support of community-based drug trials and research in conjunction with Nelson Tebedo Clinic; **Oak Lawn Community Services** (\$2,500), toward support of free van transportation program for clients, meeting a matching funds requirement of Texas Department of Transportation.

HOUSTON Amigos Volunteers in Education and Services, Inc. (\$20,000), toward a match to HRSA grant to support full-time counselor trainer; **Body Positive/Houston** (\$20,000), toward production support of monthly publication aimed at Houston area persons affected by HIV; **Casa de Esperanza de los Ninos, Inc.** (\$25,000), toward start-up of residential shelter for infants and children with HIV disease; **Center for Counseling and Spiritual Growth**

(\$5,000), general support toward counseling and support services; **Gay and Lesbian Switchboard/Houston** (\$3,200), toward general support of volunteer-operated telephone referral service, including HIV/AIDS information; **Hospice at Texas Medical Center** (\$5,000), toward costs associated with home services to people with AIDS by nurses and social workers; **Houston Names Project** (\$5,000), toward support of the regional display of the Quilt; **Over the Hill, Inc.** (\$2,500), toward expansion of education and testing of minority intravenous drug users and their families; **Sisters of Saint Mary, The Children's Home** (\$10,000), toward hiring coordinator of parent/family support for 30 families; **The Assistance Fund** (\$20,000), toward support of a fund paying health insurance premiums and for medication; **The Unity Church for The AIDS Community Action Program** (\$10,000), toward support of weekly support group for HIV positive persons, parents, families and care givers.

KANSAS CITY Black HealthCare Coalition (\$4,100), toward education aimed at clergy and health educators in public schools **SAVE Foundation, Inc.** (\$15,000), toward general support for operation of hospice for indigent people with AIDS; (\$5,000), toward expansion of housing services for families; **Southwest Boulevard Family Health Care** (\$6,500), toward establishment of medications and medical services funds for clients; **Swope Parkway Health Center** (\$5,000), toward adolescent education program using special events such as music concerts.

NORTHERN CALIFORNIA Project Open Hand (\$50,000), toward ongoing support of program providing daily delivery of meals to homebound PWAs.

ST. LOUIS Doorways (\$2,500), toward program which provides rent and mortgage subsidies allowing persons with AIDS to remain in their homes; **Food Outreach, Inc.** (\$4,500), supplemental grant support for salary of executive director; **Northside AIDS Outreach Project** (\$1,000), for emergency expenses /needs of clients of this agency serving Afro-American HIV-infected persons; **St. Louis Bi-State Chapter, American Red Cross** (\$500), toward program which trains caregivers of people HIV infected; **St. Louis Effort for AIDS** (\$4,000), toward emergency financial assistance fund.

Sponsorship for *ShowHouse 2* is strong: Grand Sponsors to date are: Armstrong World Industries, Allied Fibers, Chanel, Du Pont, Grand Marnier Foundation/Absolut Vodka. Additional sponsors include: The Italian Tile Center, KraftMaid Cabinetry, Inc., and Rosenthal USA.

COMINGS AND GOINGS

Board Additions

DIFFA is pleased to announce three additions to its Board of Trustees:

—Fashion designer Bob Mackie. Originally known for his dramatic, glittering designs for countless stars (including Cher, Diana Ross, and Fred Astaire), Mackie put his inimitable stamp on casual wear when he launched Bob Mackie Originals 1982.

—Tom Powell, president, the Flower Gallery in Washington, D.C. A former president of the American Institute of Floral Designers, Powell has been a floral consultant for the dedication of the Statue of Liberty and Ronald Reagan's second inauguration.

—Fashion designer Bill Robinson. The Bill Robinson Menswear Collection made its debut in 1986. Robinson's career prior to that included assignments at Anne Klein Womenswear, Calvin Klein Menswear, and Yves St. Laurent. In 1989 Robinson was named Outstanding Menswear Designer by the Council of Fashion Designers of America.

Director of Development

Steven Kolb has been appointed DIFFA's first director of development. Kolb, a former executive director of the Bergen and Hudson (New Jersey) units of the American Cancer Society, is charged with helping the foundation broaden its base of financial support.

Changes at the Steering Committees

—Dan DuBay has been elected chairman of DIFFA/Chicago; Kim Wenzeler, vice chairman; Judy Tolle, secretary; and Dominic Raso, treasurer.

—Tony Ball is DIFFA/Northern California's newly elected chairman and Barbara Waldman is vice chairman.

NATIONAL BOARD OF TRUSTEES

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NEWS FROM THE STEERING COMMITTEES

CHICAGO

—In keeping with the spirit of past galas (*Brazil*, 1989; *Carnival Ball*, 1990) DIFFA/Chicago is planning its third annual major gala, *Venice — A Masked Ball*. Nena Ivon, fashion director of Saks Fifth Avenue and a co-chair of last year's *Carnival Ball*, will co-chair the event along with Michael Hasten, senior partner of the law firm, Winston & Strawn. The gala will be held on Saturday, June 1, in the Grand Ballroom of the Conrad Hilton Hotel and if everything goes as planned, according to Ivon and Hasten, monies raised by *Venice — A Masked Ball* should exceed the \$212,000 netted by last year's *Carnival Ball*.

—DIFFA/Chicago's Christmas Party, held at the Hokin-Kaufman Gallery, was a margarita and "three-alarm" chili affair attended by 100 of Chicago's finest. Party coordinator George Titterton spearheaded the event, which raised \$1,000 for the steering committee.

DALLAS

—The first Giorgio Gallery in the Southwest opened at Cantoni Furniture on November 6, 1990, with a benefit for DIFFA/Dallas. Giorgio, along with eight other Italian furniture manufacturers, donated furniture for an auction that netted \$6,000. DIFFA/Dallas also took advantage of the occasion to invite Giorgio to design a jacket for *The Dallas Collection 1991*.

—Neiman-Marcus has signed on as the first major underwriter of *The Dallas Collection*, scheduled for May 11, 1991. In an effort to expand the scope of involvement beyond the world of fashion, individuals from various fields of design are being invited to design jackets, which will be auctioned at the event.

—DIFFA/Dallas was among eight nonprofit organizations honored at a Christmas luncheon given by the Public Relations Society of America's North Texas Chapter. The society has made an annual event of recognizing charitable organizations for their efforts in the Dallas area.

HOUSTON

—The ladderback chair may never be the same after DIFFA/Houston's *Take a Seat* fund raiser, which was held last September during INNOVATIONS '90. Well-known local designers joined forces with fashion designer Bob Mackie, architect Robert Venturi, and other creative forces to put their imprimatur on sixty ladderback

chairs. Over 1,000 people attended the event at INNOVA, the local design center, which provided hors d'oeuvres as well as venue and underwrote the cost of printing invitations. The results? Some chairs were zany, some were beautiful, and some were "downright awful," but all told the event was a success: DIFFA/Houston netted over \$80,000 from ticket sales combined with a silent and live auction of the chairs.

—The first edition of Houston's *DIFFA Quarterly*, a volunteer newsletter, is in the works. The purpose is to nurture the involvement of the chapter's local volunteer base. All costs associated with the newsletter are being underwritten by local sponsors. To further imbue a sense of community among volunteers and keep them updated on local and national events and plans, DIFFA/Houston plans to have quarterly volunteer "get togethers" at a local club.

KANSAS CITY

—DIFFA/Kansas City is spearheading the renovation and expansion of the SAVE Home in Kansas City, which provides housing for HIV-challenged people. Plans include interior renovation (enlisting the help of SAVE Home residents) as well as exterior landscaping.

MINNESOTA

—A dinner/dance/auction, along with a fashion show sponsored by Saks Fifth Avenue, will mark the gala kickoff of DIFFA/Minnesota's *Fantasy Showhouse*. The showhouse, which will be open for six weeks following the June 8 gala, is based on designers' notions of "fantasy rooms." Among those in the works are "Liberace's Living Room," "Minnie Mouse's Hideaway," "Anthropologist's Tent in the Amazon," and "Wild West Log Cabin in Manhattan Hi-Rise." The Buildings Trade Union in Minnesota is donating its services to build rooms in the showhouse, which will be on the fourth floor of the International Market Square.

NORTHEAST OHIO

—Sixty Cleveland area designers attended a dinner hosted by designer Lewis Wallack last November as a way of premiering *The Night of 100 Parties*. Scheduled for September 28, 1991, the evening will be just that: 100 parties around town aimed at raising money for DIFFA/Northeast Ohio. The designers who attended the dinner included guest of honor Dakota Jackson.

NORTHERN CALIFORNIA

—*Designs for Living*, the brainchild of *Northern California Home & Garden*, combined the talent of hundreds of Bay Area professionals and volunteers to produce an evening of lavish entertainment. The black tie gala raised money for DIFFA/Northern California via ticket sales, a



DIFFA/Chicago Chair Dan DuBay flanked by Advisory Board Members Bernice Pink (l.) and Catherine Ladany (r.) at Christmas party held at Hokin-Kaufman Art Gallery.

Furniture manufacturer Giorgio receiving jacket from DIFFA/Dallas Chair Stephen Burrus to design for this year's Dallas Collection.

Terry Pierce and local television consumer advocate Gail Anderson display Bob Mackie's chair from DIFFA/Houston Take A Seat fund

AWARDS DINNER HAILS DIFFA

For the first time since it inaugurated the Platinum Circle® Awards in 1987, *Restaurant/Hotel Design International* made DIFFA a beneficiary of a portion of the gala event's receipts. The awards dinner, a black tie affair, was held in conjunction with the Restaurant and Hotel International Design Exposition and Conference (RHIDEC) in Los Angeles last August.

The awards recognize leaders in hospitality design, and recipients of the fourth annual awards were: Michael Bedner, president, Hirsch/Bedner Associates; Pat Kuleto, president, Kuleto Consulting & Design; Stanford J. Shuster, president and chief executive officer, Arthur Shuster, Inc; Dorritt St. John, president and director, Purchase Service Limited; and Jonathan M. Tisch, president and chief executive officer, Loews Hotels.

Restaurant/Hotel Design International editor-in-chief M. J. Madigan presented a \$3,000 check to George W. Slowik, Jr., DIFFA's chairman of the board, who used the occasion to tell an audience of 300 professionals about DIFFA's efforts. Said Slowik: "A function like this is important for the exposure it provides to DIFFA and the opportunity it affords to articulate the needs of the AIDS crisis."

INDUSTRY GIVES BACK (continued from page 1)

Stanley Abercrombie, editor-in-chief. "It's extremely important to the magazine and to our readers."

Roger Yee, editor-in-chief of *Contract Design*, reports that the magazine has covered DIFFA events in its news column in the past and emphasizes that he will continue editorial support for the organization's events: "We must do everything we can to fight this horrible disease, and reporting on the design industry's contribution to that fight is imperative." Len Corlin, associate publisher/special editorial projects at *Contract Design*, says that the magazine has supported DIFFA through house ads and other promotions over the years.

In making DIFFA the beneficiary of its fourth annual Platinum Circle Awards, which are lifetime awards honoring hospitality designers, *Restaurant/Hotel Design International* essentially formalized its involvement with DIFFA (see "Awards Dinner Hails DIFFA"). But, as editor-in-chief M.J. Madigan explains, the magazine's art director, John Lenaas, has been an integral force in DIFFA for years, providing, among other things, art direction for *On Line*. "I saw they needed help with graphic design and figured that was a way I could contribute," says Lenaas.

Lenaas emphasizes the need for the design press to maintain its involvement despite the falling page counts several magazines may be experiencing. "We (the press) play an absolutely vital role in keeping DIFFA going with sponsorships and donations and in getting readership — the design world — the information they need."

Regional publications play an important role as well. "Supporting DIFFA is part of our function as a city magazine," emphasizes Gabrielle Cosgriff, editor of *Houston Metropolitan*, formerly *Houston Home & Garden*. "We are thrilled to be able to support DIFFA on both the editorial and promotions (free ad space) side," she says, adding that the magazine's participation in *Heart Strings* was particularly rewarding: "We sponsored an after-party with champagne and desserts and it was incredibly successful."

Michael Mullins, vice president/communications of Crowe Design Centers Ltd. in Dallas (publishers of *Design Line*), reports that his newsletter has sponsored events and covered DIFFA activities in its calendar. *Texas Monthly*, though not an all-design publication, donates advertising space and sponsors Dallas-area DIFFA events. "Our advertisers support DIFFA nationally," says Patricia Lopez, national accounts coordinator for the magazine. "We're trying to make people aware of it on a local level."

SF Magazine recently awarded DIFFA a community service award, highlighting the Northern California steering committee's activities in an article in its January design contest issue. Shannon Borg Long, the magazine's assistant editor, says that *SF* has also run free ads and other promotions for DIFFA/Northern California.

Designers West in Los Angeles helps a variety of AIDS support groups, says editor-in-chief and vice president Carol King. "For a while we had a monthly column on AIDS-related issues, which now runs every few months," she says. "We report on anything the design industry does, which includes any DIFFA events."

While reader response to design press coverage of DIFFA is difficult to measure, there is every indication that the more the design press covers DIFFA, the more designers will become aware of HIV and AIDS and give their support to DIFFA. According to *Restaurant/Hotel Design International's* M. J. Madigan, "A number of people who could not attend the Platinum Circle Awards donated money to DIFFA anyway, under the names of different award recipients, which says to me that it's a cause that many people recognize as vital to our industry."

—Jean Godfrey-June

Editor's note: Support in the pages of the trade press is invaluable. Equally invaluable are the pro bono services of trade press staff. On Line would particularly like to thank Jean Godfrey-June (Contract Design) and John Lenaas (Restaurant/Hotel Design International) for their continued help in producing the newsletter.

Congratulations to *Heart Strings* producer David Sheppard and Barbara Van, chair of the 1989-90 *Heart Strings* tour, on receiving the 1990 Leadership Award from the Prudential Foundation.

DIFFA's Executive Director John Hartman extends his thanks to all the well wishers who sent cards, fruit baskets, and flowers. "I was overwhelmed by all the expressions of concern and caring," said Hartman. "It certainly helped my recovery!"

raffle, and a silent auction. A highlight of the evening was a fashion show coordinated around a "rap" in honor of DIFFA.

WESTERN MASSACHUSETTS

—DIFFA/Western Massachusetts sponsored its second *Art for Life* silent auction in conjunction with World AIDS Day, December 1, 1990. Over 100 area artists donated pieces for the auction, which netted \$13,000 for the steering committee. Among the 350 guests who attended were WGGB-TV (ABC) anchor Kathy Tobin, Pippin Ross of WFCR (NPR), and Eric Hill, artistic director of StageWest, Springfield's resident professional theatre. Also in attendance was DIFFA Executive Director John Hartman, who spoke briefly about DIFFA's efforts at the national level.

SEND IN THE CROWNS

If you thought the 1988 *Love Ball* was outrageous, you ain't seen nothin' yet! Suzanne Bartsch and the Love Ball Committee promise to turn topsyturvy all preconceived notions of style (and gender) with *Love Ball '91: The Crowning Glory*, scheduled for May 22 at New York City's Roseland.

According to Suzanne Bartsch, who will chair the event, the second *Love Ball* will be more competition-oriented than its predecessor. Slated as a "Corporate Presentation of Style," the competition is divided into four categories: Cross Dressing: *God Save the Queen*, in which participants are invited to smash gender lines; Fin de Recycle: *Royal Trash*, a tongue-in-cheek, turn-of-the-century vision of recycled fashion (e.g., ladies in bottle-top corsets, knights in shining foil); Delusions of Grandeur: *Royal Dream/Royal Nightmare*, a collection of the grandest fashion fantasies or nightmares; and Sponsored House: *Wedding Royal or Lido*, an opportunity for participants to sponsor a *Wedding Royal* or *Lido* featuring *Love Ball* Legendary Legends.

The "Corporate Presentation of Style" will star fashion greats Armani and Bill Robinson, Barneys New York, and others. Competition in each category is limited and the participation fee is \$3,500. Winners in each category will be awarded "Commemorative Trophy Crowns."

A highlight of the evening will be "Send in the Crowns," a parade of crowns created by top-name designers and artists. After a two-week exhibition in the windows of Barneys New York following *Love Ball '91*, the crowns will be auctioned during a private gala. The inspiration for the crown auction is the Julian Schnabel trophy from the first *Love Ball*, which was awarded to *Metropolitan Home* and donated back to DIFFA. The trophy sold for \$65,000 at the Pace Gallery.

Why another *Love Ball*?

"I'm sad that I have to do it again," admits Suzanne Bartsch, "sad that there's a need for another *Love Ball* because many of my friends are suffering from AIDS. But it was so successful, it seems crazy not to recreate it. It's going to be sensational!"

Tickets for *The Crowning Glory* are: Kings' Row: \$750 per seat at supper table for six; Queen's Row: \$500 per seat at supper table for six; Prince and Princess: \$50 per person, standing. For more information contact Donna Faircloth at DIFFA (212) 727-3100 or Suzanne Bartsch (212) 741-3120.



Ceramic Vessels by Michael

American Craft Enterprises, Inc. (ACE) will once again hold a preview benefit for DIFFA the evening before the *American Craft at the Armory* show opens to the public. The benefit is scheduled for Thursday, May 9, and invitations will be sent out in March. For information contact Donna Faircloth, DIFFA special events director, (212) 727-3100.

DIFFA CONTRIBUTIONS

The following is a list of memorial and honorary contributions made between August 15, 1990 and January 15, 1991.

In memory of Robert Zemsky

Emily H. Jones

Mr. and Mrs. Charles M. Sweat

In memory of John Hedge

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T. R. of Nashville, Inc.

In memory of William Grenham

Boussac of France, Inc.

In honor of Jay Spectre

Rena Spectre Marcus

In honor of Maria Hefe

Mr. and Mrs. Donald F. Scaccia

CALLING ALL VOLUNTEERS

Metropolitan Home ShowHouse 2 will open to the public March 7 and remain open seven days a week until March 31. The showhouse is located at 115 East 79th Street, New York, NY 10021, and volunteers are needed from 9:30 a.m. until 7:00 p.m. (Mon., Wed., Sat., Sun.) and 9:30 a.m. until 9:00 p.m. (Tues., Thurs., Fri.). Anyone interested please call Robert Coad, (212) 288-0606.

STEERING COMMITTEES:

How they began

When DIFFA was founded in 1984 as the Design and Interior Furnishings Foundation for AIDS, no one had any idea of how the AIDS epidemic would unfold and how DIFFA would evolve to keep pace with the changing issues. Barely six years later the organization claims eleven steering committees and a volunteer base that keeps growing. In an effort to give supporters the closest thing to a written history of DIFFA, On Line will profile each of the steering committees in upcoming issues.

The first meeting of concerned members of the interior design world took place in New York in the summer of 1984. Sustained by a team of key industry volunteers, including DIFFA founders Patricia Green and Larry Pond, the organization mobilized around theatre parties and inventory sales that raised money for organizations that provide various AIDS-related services. DIFFA counts among its early grantees groups that have had a significant impact in shaping AIDS service, education, and research nationwide. These include AIDS Resource Center, GMHC, AmFAR, ADAPT, and Montefiore Hospital. As the network of volunteers and sponsors grew geometrically, DIFFA soon became a national fund-raising and grant raising force in the fight against AIDS.

The seeds for DIFFA/Chicago were planted at NEOCON in 1984. Pat Green and Larry Pond initiated a cocktail party in Norman De Haan's office and by that fall Larry Cummings was hosting meetings in his apartment. According to Cummings, getting people involved was difficult initially but there was at least a core group of designers concerned enough to want to do something.

The Stendig "connection" was there from the start. Larry Pond was a vice president of Stendig. Larry Cummings was recently hired by Stendig, and it was in Stendig's showroom at the Merchandise Mart that twelve people met to talk about how AIDS was impacting the industry and what they could do at the grass roots level. "The government hadn't even acknowledged that AIDS was a problem," explains Chuck Amado, who was among the DIFFA pioneers in Chicago, along with Cummings, Brian McCormick, Sally O'Malley, Pam Park, Paul Aird, and others. "We realized that things would have to be accomplished at the local level."

Two early events that brought some recognition and money to DIFFA/Chicago's cause were a

theatre party to see "Tango Argentina" and a party at Limelight, which raised about \$5,000.

DIFFA/Chicago also sold tee-shirts and tickets for DIFFA's Tour de Luxe raffle. But what really gave the steering committee the clout it was looking for, according to both Larry Cummings and Gwen Morrison, was an infusion of prominent designers and the 1988 Kreuger International Fun Run, which was turned into a benefit for DIFFA.

KJ had traditionally sponsored its Fun Run in conjunction with NEOCON, and in 1988 the company agreed to match personal contributions made by runners themselves. To the delight (and surprise) of all parties involved, the benefit/race generated about \$60,000 for DIFFA/Chicago.

Gwen Morrison's public relations expertise was instrumental in the next phase of DIFFA/Chicago's development. The goals now were to involve people with "big money" and strengthen the image of DIFFA in Chicago. A press party at Chicago Bears coach Mike Ditka's restaurant got DIFFA in the news, and support from outside the design community began to grow. Crucial to the strengthening of DIFFA/Chicago's image was the acknowledgement of the Merchandise Mart, and a select group within the steering committee set out to essentially "court" the Mart. The effort paid off: the Mart, which had in the early days been reluctant to give its support, made its conference center available to DIFFA/Chicago for meetings; bought a table at *Brazil*, DIFFA/Chicago's 1989 gala fund raiser, and was a tremendous supporter of the event; and extended a lease for office space to DIFFA/Chicago at virtually no rent. It was also in 1989 that the committee saw the need for a staff position and hired Dennis Krause as executive director.

Successive chairs, starting with Larry Deutsch, then Lois Mills, and now Dan DuBay, have been vital links to community support. Key supporters from the start were Donghia and Haworth as well as many of Chicago's residential design firms. Also reflective of the steering committee's growth is its grant-giving capacity: in its first granting cycle, the committee disbursed \$15,000 to organizations including the Howard Brown Clinic, Chicago House, and Open Hand; and its most recent awards, totaling \$143,000, went to Bonaventure House, Stop AIDS, and Chicago Women's AIDS Project, among others. All told, the amount of money distributed by DIFFA in the Chicago area exceeds \$410,000.

SHOWHOUSE 2

(continued from page 1)

the likes of restaurant and furniture designer Adam Tihany, architect Robert A.M. Stern, and interior designers Alan Wanzenberg and Jed Johnson. Tom Wolfe will design a library/writing room (will it be white?); "Dick Tracy" production designer Richard Sylbert's third floor salon is expected to have echoes of Madonna; and Alice Waters of Chez Panisse fame will bring her master chef's touch to a kitchen. Also in the plans are a Geoffrey Beene salon; a Julee Rosso/Sheila Lukins dining room; a roomful of crafted elements by Bennett Bean, Dan Mack, and friends; a room by Keny Scharf; and a nature conservatory by Pure Maaderlake.

Before *ShowHouse 2* opens to the public, there will be a gala opening night dinner on March 6 at the Seventh Regiment Armory, Park Avenue and 67th Street. Chairman Joe Armstrong has lined up an impressive board of directors and Walter Cronkite will be the master of ceremonies for the evening's entertainment, which stars Liza Minnelli.

As if putting together a showhouse weren't enough, *Metropolitan Home* will donate to DIFFA 5 percent of its net advertising revenues from the September 1991 issue, which will be devoted to coverage of *ShowHouse 2*. "It's important to this magazine that it take the leadership in the fight against AIDS," explains *Met Home's* editor-in-chief Dorothy Kalins, who is also a member of DIFFA's Board of Trustees. "Having had great success in 1988, we had no choice but to do it again."



"Skating for Life" stars John Curry (center) flanked by (l. to r.): Michael Seibert and Judy Blumberg, Ken Shelley and JoJo Starbuck, and Tai Babilonia and Randy Gardner. Photo by Michael Anton.

A CELEBRATION OF LIFE

When Peggy Fleming, John Curry, Scott Hamilton, Tai Babilonia and Randy Gardner join other Olympic and world champion figure skaters to show off their grace on ice on November 6, it will indeed be "a celebration of life."

"We've already gotten commitments for \$250,000 worth of tickets," reports "Skating for Life" executive producer, Edwin Cossitt, who is also a DIFFA board member and a former Olympic skater himself. "And invitations have not yet gone out." The event is co-chaired by Olympic gold medalist Peggy Fleming and Mrs. William F. Buckley, Jr. A portion of net proceeds will go to a fund for skaters and other athletes with AIDS or HIV infection.

As with other DIFFA endeavors of this magnitude, representatives from the worlds of fashion, business, publishing, entertainment, sports, journalism and design are lending their support. Fashion designer Donna Karan and Sotheby's senior vice-president, Robert C. Woolley, will serve as vice-chairs of the benefit committee. The National Association of Display Industries (NADI) and the Western Association of Visual Merchandising (WAVM) will set the ambience for the event, which will be held at New York's 69th Regimental Armory.

In announcing the event at a press conference in July, Peggy Fleming eloquently summed up what "Skating for Life" is about. "It's . . . a dedicated statement by the skaters, organizers and others involved in this project that everyone can contribute to the fight against AIDS. None of us has remained untouched by this crisis."

FOOD FOR THOUGHT

Give designers and artists a chance to fashion cookies, and flights of fancy are bound to take hold. Milton Glaser came up with his "Pear Building," Michael Graves designed an "Architectural Cookie," Gaetano Pesce created "Strawberry Bed," and Stephanie Mallis got back to basics with "Building Blocks."

These culinary works of art, and others, are part of a special holiday exhibit organized by the Steelcase Design Partnership. Called "Edible Architecture — Delicious Designs," the exhibit is a potpourri of cakes, cookies and assorted treats drawn up by some fifty leading artists, architects and designers and will benefit DIFFA. Drawings, along with finished products, will be on display during the exhibit, which opens with a reception on November 14 at the Steelcase Design Partnership Resource Center, in New York City.

According to DIFFA board member Fern Mallis, who is curator of the project along



"Strawberry Bed," designed by Gaetano Pesce and created by Colette Peters, is among the culinary works of art to be featured in "Edible Architecture — Delicious Designs." Photo by Dennis Gottlieb.

with George Beylerian, creative director of Steelcase, a lot of credit for the project goes to the volunteers who made it possible. Culinary experts, for example, helped determine how best to execute the designs; the job of actually producing the pieces for the exhibit is in the hands of some of New York's finest bakers, among them Colette Peters and Cakes by Rosemary.

In keeping with the spirit of the exhibit, Bloomingdale's will feature "designer cookies" throughout the holiday season. In addition, Posters Original is printing an exhibition poster featuring Robert A. M.

(continued on page 7)



DREAMHOUSE

After months of preparation, "A Dreamhouse to Help End the Nightmare" opened with a gala on September 21. The 22-room "dreamhouse," which belongs to record producer David Rubinson and his wife Martha, is a project of DIFFA/Northern California and brings together leading California interior, graphic, fashion, lighting and landscape designers. Corporate sponsors, including Du Pont Corian, Solid Surface Products, and Du Pont Flooring Systems, KGO-TV and Radio, *Northern California Home and Garden*, Simpson Paper, BASS/Ticketmaster, Gannett Outdoor, Pentagram, and Forman Leibrock, donated funds, materials, and various services to the showhouse.

"It's difficult to put into words the wonderful sense of community that's emerging from the project," notes Gary Hutton, who is co-chair along with Robert Noble. "Everyone participating is there because of their commitment to help fight AIDS."

WHAT IS DIFFA?

The Design Industries Foundation for AIDS (DIFFA) was established over five years ago by concerned members and friends of the design, architecture, and furnishings professions. The Foundation now embraces all areas of design, including fashion, package, graphic, lighting, floral, and visual merchandising. The prime aim of the Foundation is to raise funds and make grants to AIDS organizations nationwide that provide direct services to people with AIDS, legal and financial assistance, education, housing, and research into the cure and treatment of this diabolical illness.

To that end, the Foundation has granted more than \$2

million to over 150 community organizations in 22 states. Funds have been raised through national efforts and the activities of local steering committees in Atlanta, Chicago, Dallas, Houston, Minnesota, New York, Northern California, St. Louis, Kansas City, and Washington, D.C.

DIFFA's other mission is to increase industry awareness about the health crisis. To that end, DIFFA, in conjunction with the Foundation for Public Communications and the National Leadership Coalition on AIDS, publishes the monthly newsletter, *Executive Briefing*.



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DIFFA DESIGNS

DIFFA marks a new direction in fundraising with the introduction of holiday and general purpose note cards. Packaged as DIFFA Designs, the cards will be available in boxes of twelve for \$15.00

To set the wheels in motion, Chee Pearlman of *ID Magazine* invited Milton Glaser, M&Co., Neville Brody, April Greiman, Michael Vanderbyl, and Ivan Chermayeff to design the cards. Michael Beirut of Vignelli Associates is serving as art director of the project. Designs will be silkscreened onto the cards and printed by Editions Ltd., a Pittsfield, Massachusetts, card manufacturer.

Prototypes of the cards were introduced at Accent on Design in August and were well received. Now in production, the cards will be distributed directly through DIFFA as well as through Editions Ltd. As co-distributor, DIFFA can sell card sets directly to retail outlets (Bloomingdale's and the Museum of Modern Art, for example, will be featuring them). Local steering committees are also invited to use the cards in their fundraising efforts. For more information contact Seth Adleman, DIFFA volunteer and project coordinator, (212) 686-4288.

GRANTS/GRANTEES

DIFFA's Board of Trustees recently announced grant commitments totaling more than \$275,000. The awards are the result of successful fundraising of the foundation's volunteers and staff through such events as DIFFA/Chicago's "Brazil," Kansas City's Design Excellence Awards, and DIFFA/New York's "Love Ball."

Highlights of the DIFFA/National grants include: A start-up grant of \$50,000 for scattered site housing for people with AIDS, to be disseminated by the New York Gay and Lesbian Justice Project, a group providing support and networking for gay and lesbian ex-offenders in Harlem; the grant, in memory of DIFFA trustee Brett Kelln, is a direct result of the vogueing fundraiser, "The Love Ball."

Other grants include funds directed at community-based care, service and education providers such as: *San Antonio AIDS Foundation* (Texas), \$25,000, for emergency operation support; *AIDS Project of New Haven* (Connecticut), \$2,500, for general support; *Spokane AIDS Network* (Washington), \$2,500, to train volunteers; *Athens Task Force* (Ohio), \$2,500, for buddy training; *Fenway Community Health Project* (Boston), \$5,000, toward operation of its patient treatment center; *New Mexico AIDS Services* (Albuquerque and Santa Fe), \$10,000, for AIDS educators; *San Diego AIDS Project* (California), \$5,000, toward a volunteer coordinator; *Positive Action* (New York), \$5,000 as a start-up grant for this education organization, which provides support for HIV-positive persons; *The Center for Women's Policy Studies*, (Washington, D.C.), \$1,000, for a grant to support a conference on women's issue.

DIFFA/Houston awarded \$20,000 to *The Assistance Fund*, a project providing emergency financial aid for insurance coverage for people with AIDS; *Body Positive* (Houston), \$10,540, toward the publication of its monthly newsletter, *Positively*.

DIFFA/Dallas awarded grants to: *PWA Coalition*, \$10,000, toward its housing program; *AIDS Resource Center*, \$10,000, for emergency financial assistance; *Oak Lawn Counseling*, \$10,000, for its adult day-care program; *Open Arms, Inc.*, \$10,000, toward operation of a residence for children with AIDS.

DIFFA/New York announced awards to: *Covenant House/Under 21*, \$10,000, toward operating expenses of a 26-bed residence providing services to adolescents with AIDS or ARC; *Self Help Community Services*, \$5,000, to support training of AIDS home-care workers; *Foundation for Research on Sexually Transmitted Diseases*, \$1,000, for publication of an AIDS education brochure geared to prostitutes; *PWA Coalition*, \$13,000, a matching grant provided to encourage new donors for general support; *St. Luke's/Roosevelt Hospital Center*, \$10,000 for the AIDS patient amenities fund; *United AIDS Relief Effort*, \$10,000 for expansion of an AIDS nutrition program on the Lower East Side; *Urban Resources Institute*, \$5,000, a Brooklyn theater project that presents programs in minority, low-income neighborhoods; *Beth Abraham Hospital*, \$10,000, to develop programs for hospice residence; *Ackerman Institute for Family Therapy*, \$15,000, to fund training for counselors providing family therapy as well as other types of support to persons with AIDS. (the grant completed a challenge grant from other sources).

DIFFA/Chicago announced grants of \$10,000 each to the *Illinois Masonic Medical Center* and *Children's Memorial Hospital, Infectious Disease Unit*, for general support for their HIV programs.

DIFFA/Kansas City announced general support grants to three community service groups: *Good Samaritan Project*, \$2,800; *The Save Foundation*, \$10,000, for operation of a residence for people with AIDS; and *Heartland AIDS Resource Council*, \$7,000, to support a food and commodity pantry.

DIFFA/DC awarded grants to *Northern Virginia AIDS Ministry*, \$15,000, toward the operation of a residence for PWAs; *Whitman Walker Clinic* (Washington, DC), \$20,700, to support the operation of its Northern Virginia facilities; *Visiting Nurse Association of Northern Virginia*, \$25,000, to provide home health care for PWAs; *Grandma's House*, \$5,000, for the development of a residence for HIV-infected children; *Carl Vogel Foundation*, \$7,000, for support of an organization providing alternative therapies and comprehensive treatment information.

FROM THE CHAIRMAN

Last month, as we passed around the sign-up sheet at the DIFFA board meeting, two members were painfully absent. Absent in being forever more, their spirit remains and will help us continue to wage the tough war that the AIDS crisis has spawned.

Brett Kelln was invited to the board because of his steadfast efforts for DIFFA and to impart the view of a person living with AIDS. Brett was a gifted interior designer whose Texas charm elicited involvement from everyone he met. The call informing us of his death came at eleven o'clock on the night before the Love Ball. Volunteers, working hard paused for a moment of reflection, then quickly regrouped to pull an all-nighter for DIFFA and another lost friend.

Jim Terrell passed away not long after. An international design figure highly regarded for his creativity, he was also a prime force in our growth. It was Jim's idea to create the fundraiser's forum, a meeting of our chapter chairs from around the country. Many of DIFFA's successful ideas, like *Heart Strings*, emanated from the forum.

I would not have known Jim or Brett had I not been a part of DIFFA and I will be forever touched that our paths crossed so closely.

*George W. Slowik, Jr.
Chairman of the Board*



DIFFA's new national executive director, John F. Hartman.

DIFFA NAMES NEW DIRECTOR

DIFFA's Board of Trustees has named John F. Hartman as its new national executive director. In making the announcement, Board Chair George W. Slowik, Jr., said: "John's breadth of experience will afford DIFFA the skills and vision to respond with long-term strategies for confronting the demands of HIV infection and AIDS."

Prior to joining DIFFA, Mr. Hartman served as director of development and public relations for the Volunteers of America. His professional experience also includes fundraising responsibilities for the Regional Plan Association, the National Audubon Society, and the Boy Scouts of America.

Mr. Hartman attended George Washington University and York College of Pennsylvania. In addition to his professional involvements, he has been a community activist, a commissioner of the Plainfield (New Jersey) Redevelopment Agency, and a member of the advisory committee of the Philanthropic Advisory Service of the Better Business Bureau.

The appointment is a result of an extensive national search and became effective October 2, 1989.

FOOD (continued from page 1)

Stern's "Classic Cake."

"Edible Architecture" will be open to the public from November 15 through December 14 at the Steelcase Design Partnership Resource Center Decorative Arts Center, 305 East 63 Street. A closing cocktail reception/benefit, chaired by Joan Rivers, will be held at Sotheby's New York on December 14. All of the works, along with drawings, will be auctioned at the benefit. For tickets and information, call DIFFA.

LOCAL STEERING COMMITTEE CONTACTS

Chicago

Larry Deutsch (312) 649-1244
Dennis Krause (312) 321-9290

Dallas

Stephen Burrus (214) 943-9102
Donna Faircloth (214) 871-1053

Houston

Lynn Billings (713) 850-1293

Kansas City

Steve Maturo (816) 531-7661
Wes Miller (816) 821-3500

Minnesota

Ken Binder (612) 375-3483
Cheryl Gardner (612) 920-4955

New York

Edwin Cossitt (212) 727-3100
George Tomczyk (212) 714-0040

N. California

Scott Riley (415) 627-4600

St. Louis

Vicki Duncan (314) 621-6446
John Lamb (314) 535-5780

Washington, DC

Ken Berry (202) 484-9480
Michael Bell (703) 734-9700
Barbara Nolan (703) 522-1934

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Editor.....Deborah Batterman
Design.....John Lennas
Production.....Times Printing

LSC NEWS

CHICAGO

■ The ambience was tropical, the fare exotic at *Brazil*, a black-tie dinner dance that netted \$170,000 for DIFFA/Chicago. Held at the English Tudor estate of Holly Hunt, the fundraiser attracted 550 guests and honored Richard Resch, president, Krueger International Inc., and Beverly Blettner, member, board of directors, AIDS Foundation of Chicago, for their efforts.

■ For the second year in a row, participants in KI's 5K NEOCON Fun Run/Walk donned their running shoes for DIFFA. The event raised \$25,000, which will go to AIDS educational and service organizations in the Chicago area.

DALLAS

■ The 1989 Furniture Parade ended with a *Dunk for DIFFA* fundraiser, sponsored by Keller Williams. Participants paid for a shot at Design District showroom personalities who volunteered as dunking targets.

■ The total amount raised for DIFFA/Dallas was \$1,000.

■ British fashion designer Zandra Rhodes headlined the kickoff party for *The Dallas Collection 1990*, held June 12 at the restaurant, 8.0. Once again, the trademark of the collection will be Levi Strauss denim jackets personally designed by fashion designers from around the world. An added feature of this year's collection will be artwork by artists, to be auctioned along with the jackets in February. Designer Bob Mackie will serve as chairman.

HOUSTON

■ Premiere caterer Jackson Hicks opened his new restaurant, JAGS, as a benefit for DIFFA/Houston. Some 400 guests were on hand to admire the avocado and artichoke trees, drink champagne, and enjoy the entertainment. The event raised \$50,000 for DIFFA/Houston.

■ DIFFA/Houston's Warehouse Sale, held at INNOVA, Houston's contract design center, brought in \$3,500 for the chapter. Manufacturers of office furniture, accessories, and carpeting donated items for the sale, which was held during INNOVATIONS '89, INNOVA's annual market event.

■ Tootsie's Men's Store celebrated its one-year anniversary with a cocktail party, fashion show and entertainment for DIFFA/Houston. Roger Forsythe, menswear designer for Perry Ellis, was guest designer.

■ Tiffany's, Houston's premiere jewelry store, has once again invited designers to do special window displays at its Galleria mall location. A preview of the windows and champagne reception to benefit DIFFA will take place on November 5.

NEW YORK

■ Pillows in assorted shapes, designs, and frills were the attraction at *Pillow Power*, co-sponsored by the National Bath, Bed and Linen Association and DIFFA/NY. The event raised \$5,000.

■ In a departure from usual trade show policy, the final day of the first *International Contemporary Furniture Fair* was open to the public. Proceeds from admissions fees were donated to DIFFA/NY.

■ *Interior Design Magazine* kicked off Designer's Saturday and Design New York with *Step Out for DIFFA*, a dance benefit at the New Ritz on October 12.

ST. LOUIS

■ A block of single tickets to the sold-out Cardinals/Cubs game, September 28, was set aside for DIFFA/St. Louis's *A Night at the Ballgame*. The price of the ticket also included dinner at Whitey Herzog's, a local restaurant.

WASHINGTON, D.C.

■ When the Corcoran Gallery of Art canceled its scheduled Robert Mapplethorpe retrospective, the Washington Project for the Arts quickly rescued the exhibit. The result was a celebration of Mapplethorpe's work and a benefit for DIFFA/DC: the opening reception for the retrospective brought in \$26,000 for the chapter.

■ For the second year in a row, DIFFA/DC will host *A Votre Sante*, a black-tie gala and fashion show to be held at the National Building Museum, October 21.



More than 500 guests dined and danced amid the palm trees of DIFFA/Chicago's "Brazil."



Donna Faircloth (back), along with Kim Dawson, Steve Burrus, and Karen Muncy of DIFFA/Dallas, kick off "The Dallas Collection 1990" with voguers (front).



Jackson Hicks holds up invitation announcing the opening of his new restaurant, JAGS, as a benefit for DIFFA/Houston. Surrounding him were (l. to r.): Michael Dale, Lynn Billings, Kathryn Boehme, Jay James, and Harry Holcomb of DIFFA/Houston.



Runners from Marshall Field's Commercial Interiors enjoy breakfast after KI's 5K NEOCON Fun Run.

VOLUNTEERS MAKE IT HAPPEN

"Volunteers . . . are a luxury too often taken for granted. It frightens me, somehow, to imagine what the world would be like without them."

— Erma Bombeck

They're lining up for auditions in every city on the *Heart Strings* tour. They're answering phones, sending out invitations, sewing costumes, working as ushers, ticket takers, "gophers." They are the volunteers who have helped make *Heart Strings: The National Tour* a reality.

"A day doesn't go by that I don't think of the thousands of very special people who helped transform *Heart Strings* from an idea into a reality," reflects Barbara Van, national chair of the production. "As Ray Jedel and I traveled from community to community across the country and shared the excitement and joy of *Heart Strings*, we found people jumping at the opportunity to get involved."

Donna Faircloth, a volunteer working in Dallas, shares her enthusiasm. "All the love that people put in is very evident," she said of the opening in Atlanta." And through *Heart Strings*, she adds, "AIDS is being brought home to the average person."

Donna explains: "When I first became involved, I was told that *Heart Strings* would draw in people of all different backgrounds and raise awareness. That has already started to happen. Many of our cast members, for example, are from Bedford, Texas, which is a small community. Lots of people are calling for tickets because they want to see their friends in a show. As a result, they will become more aware of how AIDS affects us all."

Ken Binder, co-chair of DIFFA/Minnesota, was equally moved by the production though he admits there were times when the frustrations of making it happen were great. Atlanta reestablished "why I'm here," he says. "Seeing the dedication of all the people involved reaffirmed my commitment. The performance was a pure joy."

Audrey Cutlon of New York got involved in *Heart Strings* about a year ago. "My great desire is to put *Heart Strings* on television," she notes. Through her efforts, Joe Lovett of ABC-TV's *20/20* and a crew shot the Atlanta opening and Audrey is hopeful to do the same in other cities. "The presentation was fabulous," she says. "And the enthusiasm of the cast was incredible."



Show hopefuls line up during auditions.



George W. Slowik, Jr., DIFFA chairman of the board, with Tony Mallen, *Heart Strings*/New York co-chair, and DIFFA board member and founder, Patricia Green.



William Tremayne, chairman, and Rick Matthews, program officer, The Prudential Foundation, join Barbara Van and David Sheppard for a press conference.

HEART STRINGS: THE HISTORY

When the curtain went up for the first production of *Heart Strings* in 1986, no one could anticipate that a year and a half later would come *Heart Strings: A Revival* and now, three years later, *Heart Strings: The National Tour*. As the show makes its way from city to city, it brings a message of hope for all those affected by AIDS — people with AIDS, their fathers and mothers, sisters and brothers, friends and lovers.

The original *Heart Strings*, conceived and produced by David Sheppard, was something of a surprise to those who came to see it. The narrative was drawn from the diaries of Etty Hillesum, an extraordinary woman who died at Auschwitz at the age of twenty-eight. *Heart Strings: The National Tour* expands on the original production in painting a picture, through narrative, song, and dance, of a small town hit by a mysterious cloud. Like Etty Hillesum, the people of the mythical community are baffled and frightened by the dark cloud. Also like Etty Hillesum, they find a way to see beyond.

From the start, *Heart*

Strings has been a success in raising public awareness about AIDS and in mobilizing business, political, artistic, social, medical, and religious sectors. Toward this end, the American College of Physicians, as official medical advisors to *Heart Strings*, provides educational information in each tour city. And, the Support Centers of America has set up fundraising training for all *Heart Strings* volunteers. The leading national sponsors behind the 30-city tour are: The Prudential Foundation, Allied Carpet Fibers, Southwestern Bell Corporation, Enron Corporation, Breakstone Cain Lithography, Inc., Continental Airlines, Ogilvy & Mather Public Affairs, and an anonymous donor. By the time the tour ends with its grand finale performance next March, thousands of people will have contributed untold hours to raise funds for organizations in their communities. Less quantifiable, but no less important, is the way *Heart Strings* touches and enlightens everyone who sees it.



LOVE BALL

New York City's Roseland, the home of ballroom dancing in its heyday, was transformed into an arena of style, fashion, glitz, and down-and-out fun for the Love Ball last May. Even the driving rain and wind of a late spring thunderstorm couldn't keep away the crowds that came, not to cha-cha or tango, but to see top-of-the-line "voguers" strut their stuff.

And strut they did. "The wilder side of downtown and uptown culture met in the middle of town," wrote *New York Times* reporter Woody Hochswender. Legends from the House of Ninja, House of La Beija, House of Magnifique, and others with names as colorful as their poses, shared the runway with less seasoned (but no less imaginative) participants from the House of Paper, House of Metropolitan Home, House of Swatch, House of Barney's, House of Williwear, House of Absolut Vodka, House of Carmelo Pomodoro, and others. Competition was fierce, but the clear winner was DIFFA: the event raised \$400,000 to be used for organizations providing AIDS care and preventive education.



"The wilder side of downtown and uptown" met at "The Love Ball." (top) Voguers from House of La Beija; (middle) co-chairs Annie Flanders and Susanne Bartsch; (bottom) House of Metropolitan Home's Dorothy Kalins. Photos by Rosie Flanders.



Demonstrators outside the Corcoran Gallery of Art in Washington, D.C., protesting its cancellation of the Robert Mapplethorpe exhibit. Photo by Frank D. Herrera.

MISCELLANY

■ One-of-a-kind scarves by the likes of Maurice Sendak, Carolina Herrera, Kenny Scharf, Mary McFadden, and other designers/artists were auctioned at Bergdorf Goodman's in New York, in conjunction with publication of Andrew Baseman's *The Scarf*. (New York: Stewart, Tabori & Chang). Proceeds from silent bids were donated to DIFFA.

■ Southern Methodist University Press of Dallas, with a grant from DIFFA, recently published *Epitaphs for the Living: Words and Images in the Time of AIDS*. Author Billy Howard spent the past few years photographing people with AIDS for the book and asking them to provide the accompanying text.

■ Retailers belonging to Spinneybeck's Leather Club may donate club points to any designated DIFFA chapter or to a general fund for DIFFA (members accumulate points through purchases). In an arrangement made through the efforts of DIFFA/Houston, the Leather Club has offered to match member points for the balance of 1989. DIFFA chapters can then redeem merchandise (garment bags, tote bags, briefcases, etc.) with donated club points and use it for promotional and/or fundraising purposes. For information contact local Spinneybeck representatives.

■ To celebrate its 100th anniversary, Lee Jeans joined with Jeanswear Communications to present *Decades in Denim*, a benefit for DIFFA at the Men's Fashion Association fall preview in Rye Brook, N.Y. Designers and fashion editors from across the country were invited to decorate a jean jacket. Editor Veronica Pike Kennedy won the editors' grand prize with her "Chains of Love," which sold for \$1,000. The auction brought in \$25,000.

■ Menswear designers Bill Robinson, Andrew Fezza, Ronaldus Shamask, Roger Forsythe for Perry Ellis, and Jhane Barnes are the *Five at the Forefront* whose menswear fashions will be shown at a benefit for DIFFA/NY scheduled for October 24. Co-sponsors of the fashion show/cocktail party are Macy's Herald Square and *Vanity Fair*.

HEART STRINGS: THE NATIONAL TOUR

An evening of hope
An evening of joy
An evening of
lively celebration
of song
and dance
Heart Strings
is an evening
you will never forget!

Atlanta	Sept 17
Birmingham	Sept 20
Memphis	Sept 25
Nashville	Sept 28
New Orleans	Oct. 5
San Antonio	Oct 10
Dallas	Oct 15
Kansas City	Oct 18
St. Louis	Oct 24
Louisville	Oct 29
Cleveland	Nov 4
Chicago	Nov 12
Minneapolis	Nov 18
Denver	Nov 27
Oakland/Bay Area	Jan 13
Los Angeles	Jan 20
San Diego	Jan 23
Austin	Jan 27
Houston	Feb 3
Mobile	Feb 5
Miami	Feb 12
Durham	Feb 16
Richmond	Feb 18
Washington	Feb 26
Baltimore	Feb 28
Philadelphia	Mar 4
New York	Mar 8
Hartford	Mar 11
Boston	Mar 18

For information contact the
Heart Strings office:

1033 Peachtree St., N.E.
Suite 2296
Atlanta, GA 3039
tel: (404) 876-4673



A JUBILANT START

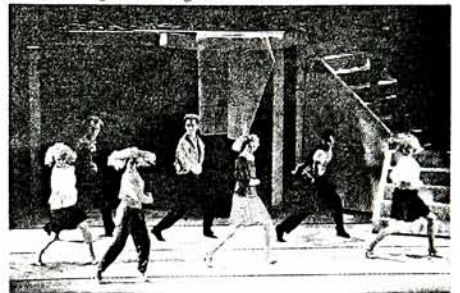
Heart Strings: The National Tour got off to a jubilant start in Atlanta on September 17. Playing to a near sellout crowd at Atlanta's Fox Theatre, the 20-member national troupe joined with local talent for an evening that elicited laughter, tears, and standing ovations from an audience that had paid \$25 to \$250 a ticket to help fight AIDS.

The opening exceeded all expectations. "After each *Heart Strings* production in Atlanta, we got calls from people wanting us to bring the show to their city," said David Shepard, executive producer. "But I never imagined that I would end up on a bus for a 25,000-mile tour across the country."

The show now has taken on a new dimension in the way it depicts the five stages that people, and society as a whole, go through when confronted with a life-threatening situation: denial, prejudice, acceptance, self-preservation, and then caring for others. As National Chair Barbara Van pointed out at the opening, "What we'll achieve in awareness is as important as the money."



Heart Strings' traveling troubadours.



Opening night, Atlanta.



Allied Fibers' Nancy Warner with Mr. and Mrs. Butch Bandi.



Dorothy Kalins, editor-in-chief of *Metropolitan Home*, with *Heart Strings'* Chair Barbara Van and Executive Producer David Sheppard.

TAKING THE LEAD

When models for ten of America's top menswear designers walked down the runway on January 27 in the Grand Ballroom of New York City's Plaza Hotel, it was fashion at its best. And it was more.

Recognizing the need for leadership in the fight against AIDS, DIFFA invited *Esquire* and each of the ten designers who participated in *Esquire's American Designers at Their Best* to be inaugural members of its Leadership Council. Minimum individual contributions are \$1,000, and each of the ten designers — Joseph Abboud, Jhane Barnes, Perry Ellis, Andrew Fezza, Alexander Julian, Lance Karesh for Basco, Donna Karan, Michael Kors, Isaac Mizrahi, and Bill Robinson — contributed \$5,000 to DIFFA. *Esquire* pledged to match \$50,000 raised from *American Designers at Their Best*.

Others who have committed themselves to taking the lead are: Jay Spectre, who has pledged to match the first \$35,000 raised through the Leadership Council; *Interiors*, which launched a fund-raising campaign and raised \$30,000; Dan and Marjorie Baldinger, Alan and Kelli Questrom, Caroline Hirsch, George Slowik and Patrick Turner, Alfred Terlizzi, Betsy Judd, Prince Street Technologies, F. Shumacher & Company, Floss Barber, BASF Corporation, Ben Beavers, David Bright, Simona and Jerome A. Chazen, Susie and Ed Elson, Ray Gordon, Michael Gould, John F. Hartman and Stephen M. Cardino, Hedrich Blessing, Sina Pearson, Suzanne Tick and Willard Cook of Unika Vaev, and Marvin and Lee Traub. ☐

STEERING COMMITTEES: HOW THEY BEGAN

DIFFA/Northern California

In December 1985 an enterprising group of individuals in San Francisco, with the support of the Western Merchandise Mart, organized a *Food as Art* bake sale/competition. The proceeds were to go to DIFFA in New York which hadn't yet established a network of steering committees. Diane Scheiman, former chair of what would become DIFFA/Northern California and a prime mover in the effort, explains that "we wanted to be DIFFA but weren't yet set up as a committee."

The sale turned out to be a success, although not without problems that reflected the times. The original idea was to have designers design and bake their own cakes but midway through plans for the event, "food hysteria" in connection with AIDS set in. The group shifted gears and enlisted bakeries to bake the edible designs. Monies raised went to DIFFA in New York.

While the bake sale spurred both consciousness about AIDS and an interest in mobilizing, DIFFA as a national entity was just forming. Consequently, what would become DIFFA/Northern California started out as an

independent group modeling itself after DIFFA/New York. "We were a bunch of local folk with a good cause but no idea how to raise money," explains Jim Budzinski. "We actually tried to form our own charter and bylaws while national was forming." Budzinski acknowledges Carol Disrud, president of IBD at the time, and Robert Hayes, also of IBD, as instrumental in early mobilization efforts.

The need for a charter became a moot point when DIFFA/Northern California was recognized as a steering committee in early 1986. Early strategies involved getting groups in the industry to throw benefits. For example, the Western Merchandise Mart made its windows available for an exhibition (*Six Views on Design*) and underwrote production, promotion, and reception costs; Knoll held a chair auction to introduce its Milano chair; and the Ginsburg Collection had a benefit party.

Motivating DIFFA/Northern California, explains Andrew Belschner, was both the "psychological and emotional urge to do something. We were intrigued by the idea that help could come from within our industry."

What form would that help take?

While initially DIFFA/Northern California thought that half its grant making should be directed at research and half at social services and education, the steering committee quickly saw the light: "Research needed such spectacular sums of money," explains Diane Scheiman, "that we realized we could have more of an impact if we focused on services and education." Jim Budzinski explains the steering committee's goal in another way: "How can we best help our next door neighbor?" Budzinski goes on to tell about a meeting at which Open Hand's Ruth Brinker requested \$500. "They needed the money just to stay open," notes Budzinski.

Andrew Belschner, who handled grants for the steering committee through 1988, points out that several grantees were "out of the mainstream and had difficulty getting government funding." He cites as examples Project Inform, which keeps PWAs apprised of drugs not available in this country, and the Healing Alternative Buyers' Club, which actually helps PWAs get drugs from nontraditional sources.

Support from within the design community has grown steadily since the early days and in September 1989, DIFFA/Northern California initiated a showhouse, *A Dreamhouse to Help End the Nightmare*. *Northern California Home & Garden*, a key sponsor of the "dreamhouse," once again demonstrated its support for the steering committee by providing support for the 1990 gala, *Designs for Living*. More recently, winners of the magazine's Design Achievement Awards were honored at a gala benefit organized in association with the San Francisco Mart and Thorsch Productions. Among the organizations that have benefited from



THE MEREDITH CORPORATION'S METROPOLITAN HOME BECAME THE FIRST MAGAZINE TO BE RECOGNIZED BY THE U.S. DEPARTMENT OF HEALTH & HUMAN SERVICES FOR "OUTSTANDING CONTRIBUTIONS IN THE FIGHT AGAINST AIDS." TIM WARD, THE MAGAZINE'S NATIONAL EDITOR, ACCEPTED THE AWARD FROM ASSISTANT SECRETARY FOR HEALTH JAMES O. MASON IN CEREMONIES THAT TOOK PLACE DECEMBER 2 IN WASHINGTON, D.C. WITH ITS TWO DESIGN-STUDED SHOWHOUSES — IN 1988 AND 1991 — MET HOME HAS CUMULATIVELY RAISED MORE THAN \$1.8 MILLION FOR DIFFA. THE MAGAZINE WAS NOMINATED FOR THE AWARD BY DIFFA PRESIDENT JOHN F. HARTMAN. ☐

DIFFA/Northern California's grant making are: San Francisco AIDS Foundation, Project Open Hand (which received \$50,000 as a direct result of the 1989 showhouse), Coming Home Hospice, Stop AIDS San Francisco, the Shanti Project, and most recently, Home Care Companions. ☐

WHAT IS THE DESIGN INDUSTRIES FOUNDATION FOR AIDS?

The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS organizations and projects throughout the United States. Starting with volunteers from the fields of interior design, furnishings, and architecture, DIFFA now encompasses fashion, graphic, textile, visual display, tabletop, exhibit, floral, product, hospitality and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

■ DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that: provide direct services (e.g., food, housing, care) to people with HIV and AIDS illness; foster awareness and prevention through education and outreach programs; and promote public policy and advocacy initiatives. The foundation also supports community-based clinical trials.

■ DIFFA provides grant-making counsel and management services to corporations and others wishing to support HIV/AIDS-related projects or organizations. Complementing its grant making is the foundation's leadership role in stimulating philanthropy's response to AIDS.

■ DIFFA is an educational resource on HIV/AIDS matters to firms, associations, and individuals both in and outside of the design communities. ■

DIFFA
Design Industries Foundation for AIDS

**ON
LINE**

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DIFFA ON LINE

Design Industries Foundation for AIDS

Photographer Francois Robert (l.) and DIFFA/Chicago board member Dana Arnett at Oak Street on Location.



A MODEL PROGRAM

AGENCIES THAT PROVIDE DIRECT CARE TO PEOPLE WITH AIDS AND PROGRAMS ADDRESSING UNDERSERVED AND HARD-TO-REACH POPULATIONS WERE THE RECIPIENTS OF \$100,000 IN GRANTS ADMINISTERED BY DIFFA THROUGH THE MAY DEPARTMENT STORES COMPANY DONOR-ADVISED FUND. THE MAY COMPANY, WHICH HAS MORE THAN 3,300 STORES NATIONWIDE, MADE ITS FIRST ANNUAL \$100,000 GRANT IN 1990, AND THE 1991 GRANT WENT TO AGENCIES IN THE FOLLOWING CITIES: BOSTON, DENVER, INDIANAPOLIS, NEW YORK, PHOENIX, PITTSBURGH, PORTLAND, AND TOPEKA.

DIFFA PRESIDENT JOHN F. HARTMAN DESCRIBED THE MAY COMPANY DONOR-ADVISED FUND AS A MODEL PROGRAM FOR THE FOUNDATION. SAID HARTMAN: "THIS REPRESENTS A NEW DIRECTION FOR DIFFA, AND WE'RE ACTIVELY ENCOURAGING OTHER COMPANIES TO FOLLOW THE PRECEDENT SET BY THE MAY COMPANY."

PASSAGES

WE NOTE THE RECENT DEATH OF: **DON RUDDY, CREATOR OF 100 LEGENDS, A BOXED EDITION OF ART BY PEOPLE WITH AIDS.**

RANDY EDSON, DIFFA/HOUSTON GRANTS CO-CHAIR.

DUANE EMMERT, AN ONGOING SUPPORTER OF DIFFA/HOUSTON.

MEL HAMILTON, ACTIVE IN DIFFA/HOUSTON, A FOUNDING MEMBER OF DIFFA/CHICAGO, AND RECIPIENT OF INTERIORS MAGAZINE 1992 DESIGNER OF THE YEAR AWARD.

JEWELRY DESIGNER TINA CHOW, A LONGSTANDING SUPPORTER OF DIFFA, CREATED A CROWN FOR THE LOVE BALL 2 - BARNEYS NEW YORK CROWN AUCTION.

NEWS FROM THE STEERING COMMITTEES

■ BOSTON

— Nearly 500 guests paying from \$125 to \$500 a ticket poured into the Boston Ballet Center for *A Celebration for Life*, hosted by DIFFA/Boston and the NAMES Fund for AIDS Services. The gala, which was held November 2, brought together Boston's leading artists, designers, and architects for an evening of haute cuisine and high design. Highlights of the gala included dining tables showing off the handiwork of various artists and designers, an auction of custom-designed jewelry and clothing, a brief discussion on the latest developments in AIDS research by Dr. Erik Langhoff of the Dana Farber Cancer Institute, and an after-dinner concert by Karen Akers. Designer Mario Buatta and Boston Ballet Director Bruce Marks served as guest hosts for the



Ken Hurd, chair of the NAMES Fund for AIDS Services with DIFFA/Boston co-chair Donna Netwig at *A Celebration for Life*.

evening, which netted \$20,000 for AIDS service organizations in the area.

— Innovation, talent, and enthusiasm paid off for DIFFA at the Boston Interior Design Show last October. A group of top-notch professional interior designers known as the Designers Networking Group donated their expertise by manning a beautifully decorated booth that provided information about AIDS, conducting ongoing workshop seminars throughout the show, and collecting \$2,500 in donations in exchange for personal design consultations.

— In August 1991 DIFFA/Boston opened its AIDS Relief Boutique in showroom space lent by the Boston Design Center. The boutique, which sells clothing along with gift, decorative, and art items donated from local sources, has raised \$4,500.

— The Boston chapter of the Institute of Store Planners (ISP) donated \$1,000 to DIFFA as the recipient of its 1991 charitable contribution. Additional fund-raising efforts are promised on an ongoing basis through ISP's membership and newsletter.

— DIFFA/Boston has been named a benefactor of the Jewish Community Center's Showhouse in October 1992. The Showhouse '92 site is Carcassone, Castle on the Cliffs, a 50-room oceanfront estate in Marblehead, Mass.

■ CHICAGO

— DIFFA/Chicago was named the beneficiary of the Fifth Annual *Oak Street on Location* fashion show. Oak Street, Chicago's fashion strip, sponsors a yearly fashion show (under a block-long tent) that launches the fall season, and the 1991 event brought DIFFA/Chicago \$20,000 in revenue. Posters for the event, designed by DIFFA/Chicago board members Dana Arnett and Francois Robert, are available for \$10 through DIFFA/Chicago.

— An opening party for Cole-Haan's new Michigan Avenue store raised \$20,000 for DIFFA/Chicago.

— Chicago's leading retailers and interior designers will be donating clothing, furniture, artwork, and more for *DIFFA/Chicago's Designer Garage Sale*, set for April 9. Among the items the steering committee has received so far are two paintings by Tony Curtis, a fur provided by Neiman Marcus, and five Oriental rugs. Board member John Cannon is chairing the event with assistance from Nena Ivon of Saks Fifth Avenue, Diane Cole of Chanel, Bob Greco of HartMarx, Joy Sandler of Gianni Versace, and other members of DIFFA/Chicago.

— *Tout Francais* is the theme of DIFFA/Chicago's fourth annual June gala, which will be spun around French surrealism. Interior designers Richar and Trudy Schwartz will chair the event, which is scheduled for June 6 at the new Stouffer Riviere Hotel.

■ DALLAS

— DIFFA/Dallas received the first of 100 jackets to be donated by Levi Strauss & Co. for this year's *Dallas Collection*. Tommy Tune will chair the event, which is scheduled for October 25 at Loews Anatole Hotel.

— The Dallas Art Dealers Association held a World AIDS Day Dinner on December 1 and donated ten pieces of original art to DIFFA, which have become the prototypes for boxed gift cards that will be sold at this summer's New York Stationery Show. The original art will be auctioned later this year.

— The Dallas Design District is asking Texas architects and interior designers to design pet houses for a special exhibition marking the fourth

anniversary of the Contract Design Center. After the exhibition the houses will be displayed and sold at Neiman Marcus. Proceeds will go to DIFFA/Dallas.
— DIFFA/Dallas



The first jacket received for the 1992 Dallas Collection was given to designer Michael Kors (l.). With him are Shelle Bagot, owner of the Gazebo, and DIFFA/Dallas executive director Stephen Burrus.

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DIFFA **ON**
Design Industries Foundation for AIDS **LINE**

VOLUME 2
NUMBER 4
SPRING 1992

FROM THE HELM

On the weekend of February 21, while DIFFA volunteers in the Los Angeles area were beginning the countdown for the opening of "An Event in Three Acts," a fourth act of sorts was going on. Members of steering committees from across the country were getting a primer on the basics of fund raising from the very dynamic Barry Nicklesberg, executive director of the Funding Center in Alexandria, Va. DIFFA had engaged the services of Nicklesberg as facilitator of the Los Angeles Forum, and almost without exception, participants called it the most worthwhile session they had ever been to.

There was role playing that laid the groundwork for more targeted fund raising, there were discussions on what DIFFA is and how we raise money, and there was the Nicklesberg truism that "people give to people." Corporations do not give money, said Nicklesberg. The people who work for corporations give money.

At this point in DIFFA's life, the bulk of financial support still comes from major events. But as long as AIDS is with us - and by all projections it will be with us for some time to come - DIFFA needs to become more forward thinking in its strategy for raising funds. This means coming up with a comprehensive plan for training steering committees in such vital areas as fiscal management and recruiting members who will be involved in "tomorrow's tomorrow," and a Steering Committee Training Task Force has been established for just that purpose. After seeing the kind of enthusiasm and insights that Nicklesberg (who is a task force member) brought to the Los Angeles Forum, I have every belief that the task force will come up with strong recommendations for cultivating the kind of leadership that will take DIFFA to the next plateau as a grant-making foundation.

John F. Hartman
President

NEW FACES

-CHRIS KOVARIK HAS BEEN APPOINTED DIFFA'S ASSISTANT TO THE PRESIDENT. THE POSITION ENTAILS THE DAY-TO-DAY RUNNING OF THE ORGANIZATION'S NEW YORK HEADQUARTERS. PRIOR TO HIS APPOINTMENT, MR. KOVARIK HAD BEEN A VOLUNTEER ON VARIOUS PROJECTS.

-JASMYN LILLY, WHO WILL BE RECEIVING A MASTER'S DEGREE IN PERFORMING ARTS ADMINISTRATION FROM NEW YORK UNIVERSITY IN MAY 1992, HAS BEEN WORKING AS A GRANT INTERN IN DIFFA'S NATIONAL OFFICE SINCE SEPTEMBER 1991.

-PAMELA HABER HAS JOINED DIFFA AS DEVELOPMENT ASSISTANT.

STEERING COMMITTEE CONTACTS

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DONNA NETWIG 617-242-4770
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BOARD ADDITIONS

-DANIEL BALDINGER, PRESIDENT OF LOUIS BALDINGER & SONS, INC. (LB&S). LB&S, WHICH MR. BALDINGER HAS BEEN HEADING SINCE 1955, MANUFACTURES HIGH-QUALITY CUSTOM LIGHTING FIXTURES. IN 1986, BALDINGER ARCHITECTURAL LIGHTING, INC. (BAL) WAS FOUNDED TO MARKET DESIGNER FIXTURES.

-MICHAEL SORRENTINO, PRESIDENT OF DONGHIA FURNITURE & TEXTILES. MR. SORRENTINO PREVIOUSLY HELD THE POSITION OF VICE-PRESIDENT OF MARKETING FOR THE STEELCASE DESIGN PARTNERSHIP. HE IS CURRENTLY INVOLVED WITH THE ASID MARKETING TASK FORCE, ASID SERVICE CORPORATION MANAGEMENT, D&D BUILDING SCHOLARSHIP COMMITTEE, AND DECORATIVE FABRICS ASSOCIATION BOARD.

disbursed \$93,000 in grants to eight local AIDS service agencies at a reception held in November. One of the agencies, Oak Lawn Community Services, also received an \$18,000 mini-van for its "Care-a-Van" transportation program.

■ GREATER PHOENIX

—DIFFA/Greater Phoenix recently inaugurated its *Dollars for DIFFA* fund-raising program. The ongoing program encourages design-related organizations to add a dollar for DIFFA to entry fees for meetings or special events as well as when sales are made.

■ HOUSTON

—DIFFA/Houston's second annual *Take a Seat* fund raiser, held in September, netted \$154,000. The event is an auction of "chairs as art" designed by members of the design and arts community, and the top live auction chair, created by furniture manufacturer Pyranak, went for \$8,200.

—On October 30, Tootsies, an elite clothing store, teamed up with aerobics studio Body Rock to present an evening of cocktails, dining and dancing, and entertainment to benefit DIFFA/Houston. The event enabled the steering committee to give out \$50,000 in grants to Houston programs for women and children with AIDS.

■ KANSAS CITY

—DIFFA/Kansas City was the beneficiary of the 1991 Design Excellence Awards event, held at Drexel Hall. The event recognizes individuals for their work in the field of design, and among those honored was John Rufenacht, development chair of DIFFA/Kansas City. Beginning in 1992, the annual event will be hosted by the steering committee.

■ MINNESOTA

—DIFFA/Minnesota's *Fantasy Showhouse: Making Way for Magic*, which represented the steering committee's first large-scale gala, enlisted seventeen designers to create fantasy rooms, each identical in size. A direct result of the showhouse will be grants to local AIDS organizations, which will be distributed shortly.

■ NORTHERN CALIFORNIA

—A gala benefit honoring the winners of *Northern California Home & Garden's* 1991 Design Achievement Awards was held October 3. Organized in association with the San Francisco Mart and Thorsch Productions, the event took place at the San Francisco Mart as a benefit for DIFFA/Northern California.

—More than 300 patrons of the Bay Area's architectural and design communities attended a special DIFFA benefit, *From Inspiration to Installation*, in September. Sponsored by the American Institute of Architects (AIA)/San Francisco's Interior Architecture Committee,

and the Northern California Chapter of the Institute of Business Designers (IBD), the benefit featured a silent auction of architectural furnishings by some of the city's hottest designers and a series of ten-minute seminars by the designers themselves. The event took place at the Contract Design Center and was dedicated to the memory of design legend Charles Pfister.

■ WASHINGTON, D. C.

—A laser show celebrating DIFFA grantees was among the highlights of *A Votre Sante*, DIFFA/D.C.'s annual fund raiser, held November 16 at the Building Museum. The evening also featured a fashion show of designs by Pamela Dennis, Zang Toi, Steven Stollman, and others. The fashion show culminated in a performance by 'vogueur' Willie Ninja and other dancers from the House of Extravaganza. Capping the evening was an auction, balloons, and dancing until 2 a.m.

—DIFFA/D.C. has coordinated the efforts of Washington's design and building community in remodeling a building that will house school-aged children living with HIV. The Francois-Xavier Bagnoud (FXB) House, donated to the founders of Grandma's House by Albina du Boisrouvray in memory of her son, is a three-story, six-bedroom house, and local designers and builders have donated time and furnishings to create a stimulating, cheerful environment for the children.



A room in the FXB House, renovated by D.C.'s design community. Photo by Anice Hoachlander. © 1992.

■ WESTERN MASSACHUSETTS

—DIFFA/Western Massachusetts raised over \$20,000 at *Art for Life 3*, a live and silent auction of fine art, art objects, and antiques held November 23 at the Holyoke Heritage State Park. More than 130 artists and designers, including Donna Karan and Bob Mackie, donated work for the special event, which attracted over 350 people. Among the more unusual pieces was a commemorative plaque featuring Magic Johnson's hands, designed by Springfield artist Alvin Paige who had been commissioned several years ago by the NBA to develop the plaque. **D**

UNSUNG HEROES

DIFFA's "Unsung Heroes"—INDIVIDUALS WHO GENEROUSLY GIVE THEIR TIME, TALENTS, AND KNOWLEDGE TO HELP THE FOUNDATION FURTHER ITS MISSION—WERE HONORED IN A SPECIAL PRESENTATION AT THE 1991 ANNUAL MEETING, HELD OCTOBER 25 AT NEW YORK CITY'S HOTEL MACKLOWE. THE PRESENTATION CONSISTED OF A SLIDE SHOW THAT DEPICTED UNSUNG HEROES IN ACTION WHILE BOARD MEMBERS TOOK TURNS CITING THEIR NAMES (LISTED BELOW):

BOSTON

LOUIS POSTEL
BRUCE RHODES

CHICAGO

DANA ARNETT
ROBERTA ENGLUND

DALLAS

MARA CHRISTIAN
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NOTES ON DEVELOPMENT

In keeping with the spirit of innovation, DIFFA has developed a series of programs that enables individuals to contribute in a wide variety of ways.

—For example, memorial and honor cards, created by the graphic design firm of **Drenttel Doyle Partners** in New York City, are a way to contribute to DIFFA in honor of a special occasion or in memory of an individual.

—**Make-Up Art Cosmetics Limited (M.A.C.)** is marketing *Make Up Make Out Play Safe* tee-shirts through its Christopher Street shop in New York City as well as in Bendel's and Nordstrom's. Tee-shirts cost \$20, \$12 of which goes to DIFFA. To order tee-shirts directly call 800-387-6707.

—Internationally renowned hair and beauty products supplier **Sebastian International** launched its *Club U.N.I.T.E. (Unity Now Is a Tomorrow for Everyone)* late last summer and DIFFA was selected as one of the seven charities to benefit from the program. Through the club, patrons of participating salons can contribute \$10 to the charity they choose. In return, they receive a \$15 gift from Sebastian along with a Club U.N.I.T.E. booklet offering coupons and savings on products and services at Sebastian salons across the country.

—Furniture manufacturer **Sarreid, Ltd.** has been contributing 1.5% of gross sales on a special line of accent furniture, the Resort Collection, to DIFFA.

—Rosenthal is donating 25 percent of all sales of pieces in the *Marking* collection, a new pattern by artist Dorothy Hafner, to DIFFA. *Marking* is available as a coffee, tea, and dinner set, and can be purchased nationwide at better department stores and specialty shops.

—If you've been thinking about purchasing Sheila Lukins's and Julie Rosso's *New Basics Cookbook*, there's a way to do it as a benefit to DIFFA. The book is available at **Armstrong** showrooms and 50% of the cover price, if purchased at the showroom, will go to DIFFA.

—The spring catalog of **Levenger**, an upscale mail order catalog "for the serious reader," will be selling the bust of Mark Twain that was featured in writer Tom Wolfe's room at *Metropolitan Home's ShowHouse II*. F. E. Hart, who created the bust, is donating his royalties from the sales to DIFFA. The bust will retail for \$99.

—Fifty cents per yard on selected fabrics from **ARC-COM Fabrics** will be donated to DIFFA beginning this spring.

For further information on development programs contact DIFFA's national office. ☐



Dorothy Hafner's 'Marking' pattern for Rosenthal.

MAKING A DIFFERENCE

A SPECIAL ADVERTISING SECTION DEVOTED TO DIFFA WILL APPEAR IN THE MAY 17 ISSUE OF THE **NEW YORK TIMES MAGAZINE**. **AMY GROSS**, DIFFA BOARD MEMBER AND EDITOR OF **MIRABELLA**, HAS ASSEMBLED A TEAM OF WRITERS FOR THE SECTION, AND BOARD MEMBER **MICHAEL BIERUT**, WITH HIS FIRM **PENTAGRAM DESIGN**, WILL PROVIDE GRAPHICS AND DESIGN.

FIFTEEN PERCENT OF ADVERTISING REVENUES FROM THE SECTION WILL GO TO DIFFA, AND ADVERTISERS TO DATE INCLUDE CHANEL, THE D&D BUILDING, KNOLL INTERNATIONAL, AND FIELDCREST.



GIFT OF HOPE

Wolf-Gordon, one of the nation's leading design sources of quality wallcoverings, inaugurated its *Gift of Hope* program in October. Wolf-Gordon customers are encouraged to enroll in the program, which allots 2 percent of their purchases to DIFFA. Said Wolf-Gordon Vice-President Rick Wolf (shown above with DIFFA President John Hartman, center, and Wolf-Gordon Vice-President David Gordon, right) in announcing the program: "By now we're all acutely aware of the devastation of the AIDS pandemic. However, awareness isn't enough without action." ☐

ABSOLUT STATEHOOD

A lithograph by Alabama artist Jon Coffelt, appearing in the January 17 edition of *USA Today*, marked the beginning of **Carillon Importers' Absolut Statehood** campaign. Artists from all 50 states plus the District of Columbia have been commissioned by Absolut to produce limited edition lithographs that incorporate the artist's vision of his or her home state with a rendition of the Absolut Vodka bottle. The lithographs, which will sell for \$300, are scheduled to appear alphabetically by state every other week in *USA Today* and proceeds will go to DIFFA.

According to Michael Roux, president and CEO of Carillon Importers Ltd., the dual objective of the program is to showcase the work of the artists and "to make a major contribution in the fight against a disease that is striking growing numbers of Americans, including many artists." Three hundred of each



ABSOLUT ALABAMA.

lithograph will be sold, and orders may be placed by calling 800-221-0765. ☐

GIFTS AND KEEPSAKES

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\$115.00

■ **DIFFA DESIGNS BOXED NOTE CARDS**

\$17.00

■ **100 LEGENDS**, ELEGANTLY BOXED EDITION OF ART, PHOTOGRAPHY, POETRY, AND PROSE BY PEOPLE WITH AIDS

\$105.00

TO ORDER ANY OF THE ITEMS ABOVE, CALL DIFFA'S NATIONAL OFFICE.

DIFFA MEMORIAL/ HONORARY GIFTS

The following is a list of memorial and honorary contributions made between January 1, 1991 and January 15, 1992.

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Harvey L. Sanders

In honor of Amy Gross
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Dianne Benson
John E. Cogswell
Christopher M. Hayes
The 92nd Street YM-YWCA

In memory of Arthur Ray
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In memory of Bernard Smith
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Rosalie B. Scaccia

In honor of J. Follmer and S. Roden
Artexpo

In memory of Freddie Gilbert
Francine L. Barth

In memory of George Guim
Maureen Jo Missner

In memory of Guiseppe Palumbo
Marcia Gewanter

In memory of Harvey Schloss
Vera Mallis

In memory of Herb Chorn
Saks Fifth Avenue

In honor of J. Mindlin and J. Konoff
Harrison Mindlin

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Rena Spectre Marcus
Bernard A. Marden
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Marcia Gewanter

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Scott Auerbach

In memory of Marvin Rosenthal
Jeff C. Stevenson

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The opening of HEART STRINGS • The AIDS Memorial Quilt • and You: "An Event in Three Acts" in Los Angeles coincided with DIFFA's biannual forum and brought steering committee members from across the country to the West Coast. The 35-city tour, which is being underwritten by Sebastian's Club U.N.I.T.E. and eight other sponsors, opened in Los Angeles the weekend of February 21. The AIDS Memorial Quilt was unveiled on Friday, and celebrity readers included Dustin Hoffman, Carol Burnett (shown above with DIFFA President John Hartman), Joel Grey, and Carol Kane. A new production of HEART STRINGS was the main event the following evening, and among the celebrities who performed and narrated were Olivia Newton-John, Patti Lupone, Nell Carter, and Christopher Reeve. DIFFA took the opportunity to present Sebastian International's John Sebastian with the Roz Burrows Award, which is given for special service to DIFFA.

AN EVENT IN THREE ACTS THE NATIONAL TOUR SCHEDULE

SAN DIEGO	FEBRUARY 7, 8
PALM SPRINGS	FEBRUARY 16, 17
LOS ANGELES	FEBRUARY 21, 22
SAN FRANCISCO	MARCH 6, 7, 8
SACRAMENTO	MARCH 12
MINNEAPOLIS	MARCH 20, 21
DENVER	MARCH 29
MEMPHIS	APRIL 1, 2
NEW ORLEANS	APRIL 6
LOUISVILLE	APRIL 10, 11
LITTLE ROCK	APRIL 13
ST. LOUIS	APRIL 15, 16
CHICAGO	APRIL 20, 21
KANSAS CITY	APRIL 23, 24
DALLAS	APRIL 26, 27
HOUSTON	APRIL 29, 30
SAN ANTONIO	MAY 3, 4
KNOXVILLE	MAY 8
INDIANAPOLIS	MAY 11, 12
BOSTON	MAY 15, 16
PROVIDENCE	MAY 18
RICHMOND	MAY 20, 21
ROCHESTER	MAY 24
CLEVELAND	MAY 29, 30
NEW YORK	JUNE 3, 4
NEW BRUNSWICK, N.J.	JUNE 7, 8
WASHINGTON, D.C.	JUNE 9, 10
COLUMBUS	JUNE 12, 13
CHARLOTTE	JUNE 14
RALEIGH/DURHAM	JUNE 18
PALM BEACH COUNTY	JUNE 22
MIAMI	JUNE 23
BIRMINGHAM	JUNE 25, 26
ATLANTA	JUNE 27, 28



John F. Hartman, president; Ron Ferrero, recently appointed director, western region; Leanza Cornett, Miss America 1993; Steve Hensel, chair, Seattle chapter; Dr. June E. Osborn, chair, National Commission on AIDS; and DIFFA chair, George W. Slowik, Jr.

POLITICS, CHALLENGES AND MISS AMERICA

Key DIFFA volunteer leaders from across the country converged on Washington, D.C., the weekend of October 9 for the Foundation's annual meeting, which was timed to coincide with the display of the NAMES Project AIDS Memorial Quilt and the 1992 National Skills Building Conference (coordinated by the AIDS National Interfaith Network, the National Association of People with AIDS, and the National Minority AIDS Council).

DIFFA's annual luncheon, held at the Loews L'Enfant Plaza Hotel, began on a somber note when Chair of the Board George W. Slowik, Jr., asked for a moment of silence in memory of DIFFA co-founder Larry Pond, who had died a few hours before the luncheon. The mood then took on a subtly political air when Mary Fisher and Bob Hattoy (both of whom are living with HIV illness) each addressed the luncheon. Fisher (who had spoken before the Republican National Convention) commended DIFFA for its work and Hattoy (a speaker at the Democratic National Convention) commended Fisher for bringing "an important message to a party that won't listen to me."

It was the softspoken Dr. June E. Osborn, chair of the National Commission on AIDS, however, who, while characterizing herself as bipartisan, got right to the point when she unequivocally stated that "AIDS is the epidemic of our century and beyond."

"Are we doing enough?" Osborn rhetorically asked. Then, using her hands to try to quantify "enough," she said: "We're so far below 'enough' that it's a dumb question." One important reason for the "rotten job" we're doing, said Osborn, is the "hesitancy" to talk about prevention in meaningful language out of fear that doing so would condone behavior associated with AIDS. In addition, Osborn called homophobia "an intolerable stain on this country's conscience." Moving on to the question of health care, Osborn pointed out that "AIDS did not cause problems in our health care system. It simply put the straw on the back of the ugly camel."

Another special guest at the meeting was Leanza Cornett, Miss America 1993, who narrated the presentation of DIFFA's "Unsung Heroes." She also took the opportunity to assert her commitment to fighting AIDS. "I'm tired of seeing my friends die," said Cornett.

Diffa chair George Slowik closed the meeting with a challenge for DIFFA to double its grant making by 1994.

SHOW OF SPIRIT

After two years of planning, directors, choreographers, costume and set designers, singers and dancers, electricians, carpenters, one manager, and one dog (the producer's beagle, Buford), descended on San Diego in January to begin rehearsals of HEART STRINGS. There were long, hard, intense rehearsal days before a student audience saw the very first preview of the show on February 7. Then came six months on the road, six months of bus rides from city to city, where host committees had done all the prep work — handling accommodations for the cast, eliciting community support for the tour, working out details of pre- and post-performance parties and dinners, arranging for site visits to local AIDS service organizations.

The goal of the tour — to raise money for community-based AIDS organizations throughout the country and enlighten audiences about the realities of AIDS and HIV illness in an entertaining way — was realized many times over. But of equal import to the HEART STRINGS troupe would be the touching moments along the way.

It was the spirit of *An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You*, for example, that moved the San Diego Gay Men's Chorus to follow the troupe to Palm Springs and Los Angeles at its own expense. Also in Palm Springs at the time of the tour was a couple from Wisconsin whose son had died of AIDS a year earlier. As the AIDS Memorial Quilt was being set up, the couple came by to find a panel in memory of their son. Volunteers unrolled the very panel they were looking for.

In Sacramento, the Quilt display was entirely staffed by mothers who had lost sons to AIDS. Before leaving Sacramento, HEART STRINGS producer David Sheppard visited the display and was led by those mothers, one by one, to their sons' panels. The experience left a very deep impression. In Denver, the cast set up tables, prepared food, and sang at a dinner attended by more than 200 people with AIDS, their families, friends, and caregivers. In Dallas, a visit to Bryan's House proved to be difficult emotionally. There were twelve to fifteen children there the day of the visit and cast members got to spend time with each one of them. At the end of the visit the cast found itself performing a tearful rendition of a song from HEART STRINGS ("Human Heart"). The cast also visited Dallas's Dairy Center, an adult day care center, and the Food Pantry. The site visits would result in an especially powerful performance for the Dallas audience.

In addition to the touching moments there were the heartening ones, like the visit to the San Antonio AIDS Foundation, which is now the largest multi-service AIDS care facility in the country. When the '89 HEART STRINGS cast visited the foundation, it was being operated out of an old bar and was down to \$2,200 in the bank. That last tour, however, made it possible for the foundation to put a down payment on the building it is now housed in. Dental care, food delivery service, day care, housing, case management, and pastoral care are among the services the foundation provides.

Finally, there were the challenges, both large and small: doing performances before rowdy student audiences; getting meaningful support in cities like Knoxville and Providence, which had never had a major AIDS fund raiser. But challenge was never a stranger to the 35-member cast and crew and the volunteers that helped with the production all along the way. Students got the message of the show and ended up cheering the performers. Knoxville, through its strong committee, excellent public relations, committed student leadership, and an appearance by Julie Hagerty, would (in the words of David Sheppard) become "the little engine that could." And a volunteer from Providence (which was a relatively late addition to the tour) would characterize the experience as a "high-profile community event bridging various segments of the community to AIDS issues and service providers." Final figures indicate more than \$4 million in grants to organizations in the 32 cities the tour traveled to. And when the time came for the final performance in Atlanta on June 29, *An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You* proved to be a real show of spirit.



Top: Kate Clarke (better known as "Queen Kate"), executive director of Heart to Heart AIDS Support Services and a key player in *An Event in 3 Acts*'s Louisville committee, greeting HEART STRINGS cast members as they arrived in Louisville. Bottom: Ray Fry of the Actors Theatre, Louisville, with Mercedes Kuehl at the gala HEART STRINGS performance.



BEYOND BALANCE SHEETS

The 1992 tour of *An Event in 3 Acts*, which wound its way across the country last spring, raised far more than the \$4 million it netted. As DIFFA begins granting the money raised, the tour's corporate sponsors are adding up benefits that go far beyond the balance sheets. For companies like Allied Fibers, the Prudential Foundation, Sebastian International, and Continental Airlines — whose contributions to DIFFA could just as easily come in the form of a check — the ability of *An Event in 3 Acts* to educate and raise awareness about the AIDS epidemic is as critical as its money-raising potential.

"Entertainment is an incredibly powerful tool in creating public awareness," states Peter Goldberg, president of the Prudential Foundation. "With the HEART STRINGS 2 tour, we were able to reach people — and get them to really listen — in a way that many of them hadn't before."

For Sebastian International, presenting sponsor of *An Event in 3 Acts*, the tour brought educational benefits into the beauty salons that carry its products. "You always talk about something at the hairdresser's," points out Ralph Cocco, vice-president of sales for region II at Sebastian. "Why not talk about a real issue? When the show is in town, it brings the issue to a local level; stylists take their clients, everyone talks about it. Through the vehicle of music and entertainment, people can learn a great deal more than they would by simply being lectured to."

The educational aspect of the tour is especially significant at Sebastian, Cocco says, because it's an essential aspect of corporate philosophy. "We believe people should be exposed to issues and see them for what they are," he says. "That's what Sebastian is all about."

Continental Airlines, whose help included flying in HEART STRINGS personnel as well as stars of the shows, was gratified by the learning process the tour inspired. "It enlightened people in an extremely positive way," observes Susan Hirsch, manager of community affairs for Continental.

Nancy Warner, southern contract manager for Allied Fibers, who was on hand at the Palm Springs, Los Angeles, Knoxville, West Palm Beach, Miami, and Atlanta shows, says she saw much more than entertainment going on at each of the shows — a gratifying experience for a corporate sponsor. "I laughed, cried, and found each performance to be new, fresh, and exciting," she says. "I brought guests to each performance and, in each case, the show accomplished its task."

Allied's guests raved about the talent in the show, Warner says, and later, when its impact had sunk in, quickly said the show had given them a better understanding of the AIDS crisis. "Best of all," says Warner, "many of our guests said that they planned to become involved. The 'Act III' aspect of the tour — you — really hit home to many of the individuals I met with. People are realizing that their personal involvement is needed and that they can make a tremendous difference." In addition, Warner noted that Allied hoped to set an example for other corporations in their sponsorship of the tour.

—Jean Godfrey-June

NOTES ON DEVELOPMENT

FOSTERING COLLABORATION... A MUST FOR TODAY AND TOMORROW

On the front page of *The Washington Post's* October 9 edition was a photograph of Ken Mettuck, 43 years old, covered by a panel of the AIDS Quilt that he had made himself, in anticipation of his death. To the right of the photo was an article about George Bush's attacks on Bill Clinton for his "antiwar" activities in 1969 and Clinton's response to the attacks.

October 9 was the day of DIFFA's annual meeting, held in Washington this year to coincide with the display of the NAMES Project's AIDS Memorial Quilt. Also, sadly that morning, just hours before our annual meeting, we received the news that DIFFA co-founder Larry Pond had died, and that front page seemed to poignantly say what a lot of us in Washington that weekend were feeling: while 225,000 American men, women, and children have now been diagnosed with AIDS, the presidential campaign was being framed in terms of a war that ended a generation ago, not the one now raging within our borders.

Putting politics aside, the sobering reality is that we are now eleven years into the AIDS epidemic, with no cure in sight. And one crucial thing we've learned from these eleven years is that, regardless of who is in the White House, it is the community-based AIDS service organizations across the country that will continue to be on the front lines in the battle against AIDS and HIV illness.

There are now some 16,000 of these services, according to the Washington-D.C.-based Immunodeficiency Collaborative of America. But there is no single organizing body to coordinate and represent the needs of their diverse constituencies. What this means, in essence, is that while the disease has matured, many of the organizations established to fight it have not. Many simply do not have the resources to identify successful approaches; many are unaware of what other organizations, in other communities, are doing.

From the beginning, DIFFA's grant making has been based on a commitment to remain flexible and timely and to gain maximum leverage by encouraging collaboration and partnerships. It seems clear now that the challenge of the coming months will be to foster the kind of collaboration and partnerships that will bring a united voice to government leaders and establish a means for coordinating the limited resources of HIV/AIDS service delivery and public education.

John F. Hartman
President

IN MEMORIAM

DIFFA co-founder Larry Pond died October 9, 1992, in New York City's St. Vincent's Hospital after a long battle with AIDS. He was 42 years old. A memorial service was held at Grace Church in New York City on October 24.

Larry spent a good part of his career in the contract design and architectural industry with Stendig International, serving as vice president of environmental planning and research in San Francisco and as senior vice president in New York. He was also director of marketing and sales for Herman Miller of Canada, and served on the board of directors of the Resources Council and as a board member of Designer's Saturday. Larry's standing in the design community allowed him, along with Patricia Green, to initiate an industry response to AIDS/HIV by forming DIFFA in 1984. He is survived by his parents, Lois and Bill Pond, a sister, Barbara Ann Richard, and his longtime companion, Stephen Gooch.



■ The pink triangle, David Spada's freedom ring, and the color lavender are three of ten Absolut Symbols chosen by *The Advocate* and Carillon Importers Ltd., to commemorate the magazine's 25th anniversary. Leading gay and lesbian artists were commissioned to produce the art, which raised money for DIFFA through a live auction held at the Palace in Hollywood on October 1. Proceeds from the sale of Absolut Symbol posters also go to DIFFA. Posters cost \$100 (plus shipping and handling) and are available through Liberation Publications, 800-388-8899.

■ Full-color fashion illustrations by 22 top designers (along with their photos and bios) grace the pages of the 1993 *International Fashion Desk Diary*, created by Shirley Kennedy. This is the perfect present for the fashion aficionado. The diary costs \$29.95 (plus shipping and handling). To order copies contact DIFFA's national office.

■ Jewelry designer James Arpad has a new version of his crystal and leather red ribbon to be marketed through *Episode* stores across the nation. The small jeweled pin will sell for \$50 and all proceeds go to DIFFA. Red enamel/gold plate variations are also available for \$30 (large bar pin), \$24 (medium tie tack pin), and \$20 (small tie tack pin). For details contact DIFFA's national office.

■ In lieu of (or as an accent to) the tie tack why not go for the tie? The *Manhattan Menswear Group* is bringing the red ribbon motif into a line of silk ties designed especially for DIFFA. Ties cost \$30 and will be sold at Bloomingdale's.

■ A kiss is much more than a kiss with M.A.C. Cosmetic's new matte lipstick, *Viva Glam*. The Toronto-based company that raised thousands of dollars with its *Make Up, Act Up, Play Safe* tee-shirts is donating every cent made from the sale of *Viva Glam* to AIDS education, support, and prevention (DIFFA has been designated the U.S. beneficiary of M.A.C.'s program). Lipsticks cost \$12 and are available at Henri Bendel and M.A.C. Industry Stores. For details on the location nearest you or to place orders directly call 800-387-6707.

■ *Hour Lavigne* has been producing clocks in France since 1848 and 50 of the company's most magnificent (both traditional and contemporary) have been selected for *Beyond Time*, an exhibition to be held at Cy Mann International in New York City, November 20-December 4. The clocks, made of exotic woods, marble, diamonds, Baccarat crystal, and other fine materials, are priced from \$1,200 to \$500,000 and a portion of all sales will go to DIFFA.

'TIS THE SEASON

Before the frenzy of the holidays kicks in and those visions of late-night card-signing (addressing, stamping, etc.) start to haunt you, consider this: DIFFA will mail and address a card to each person on your list in whose name a contribution (minimum \$10 each) is made to DIFFA. All you do is choose between two exclusively designed cards: *Howard Finster's Angels Love You* and *Nobleworks' The Greatest Gift Is Love*. Call DIFFA's national office for details.



■ It's the stuff decorators' dreams are made of: a Charles Pfister coffee table, a Ralph Lauren bed, a Lalique vase, original Laslo Willinger photos of Tyrone Power and Fred Astaire, and much more, lovingly put together by *Metropolitan Home* in collaboration with Bloomingdale's as a benefit for DIFFA. The romantic bedroom/sitting room, valued at \$64,978, was on display for one month at Bloomingdale's in New York and every item in the room was up for auction.

7TH ON SALE

Some 16,000 shoppers elbowed their way through San Francisco's Fashion Center in search of designer clothes and accessories at "bargain" prices when *7th on Sale* hit the Bay Area the weekend of September 18-20. Chaired by DIFFA trustee Donna Karan, along with Nicholas Graham and Jessica McClintock, the shop-till-you-drop fund raiser had all of the frenzy and panache of its New York predecessor plus some West Coast glamour in the form of Sharon Stone, Richard Gere, Lorraine Bracco, and other Hollywood notables.

Like the New York event (held in November 1990), the top names in fashion (Mary McFadden, Nicole Miller, Oscar de la Renta, Bill Blass, Louis Dell'Obo, to name some) were well represented at the three-day sale, which was kicked off with a black tie champagne reception/dinner/shopping preview that went on until the stroke of midnight. Saturday and Sunday were for the thousands who had paid \$12 in advance for their ticket to shop. As of press date, *7th on Sale*, which was organized by the Council of Fashion Designers of America (whose

executive director Fern Mallis is vice chair of DIFFA) and the Fashion Center, San Francisco, netted \$2.5 million. DIFFA/Northern California will administer the distribution of 40 percent of the net to AIDS/HIV programs in the Bay Area. Project Open Hand, the San Francisco AIDS Foundation, and Shanti Project are receiving the balance as grantees.

This is the TIE THAT BILL CLINTON WORE

the tie that DIFFA/Northern California chair Sandy Jablow got to Clinton via Ohio state attorney general, Les Fisher, and his wife Peggy. Clinton received the tie the day he was scheduled to give a major speech on AIDS during the presidential campaign. Along with the tie, the man who beat Bush got a crash course on DIFFA.

GRANTEES AT A GLANCE

This past August, the National Association of People with AIDS (NAPWA) (which recently was granted a two-year award of \$50,000 from DIFFA that includes a challenge with a potential for raising \$90,000) released the findings of a national study of 1,800 individuals living with HIV and AIDS.

The survey, "HIV in America: A Profile of the Challenges Facing Americans Living with HIV," reports an alarming rate of violence against people with HIV (21% said they had experienced violence in the community) and concludes that the traditional safety nets our society has constructed for people who become sick or disabled are not there for a large proportion of people living with AIDS: paying rent and buying food was a financial hardship for nearly half of those surveyed, more than half said they had trouble finding enough money to pay for medicine, clothing, and transportation.

The CARE Consortium in Washington, D.C., is one of several DIFFA grantees that recently received grants specifically earmarked for their emergency assistance funds. These are the organizations people with AIDS and HIV turn to when they're threatened with eviction or they can't pay an electric bill or they need money for medication. Keith Fabre, deputy administrator of the CARE Consortium (which received a \$5,000 grant from DIFFA/D.C.), tells the story of an HIV-positive woman with two children who was on a "downward spiral." She and her family had been living in a room (after being forced out of an apartment) and were now facing eviction from the room. If the CARE Consortium had not provided her with the rent she needed, she and her family would have been homeless that night. And, as Fabre points out, it's harder to place a homeless person than to stave off an eviction.

An ancillary benefit to the people who come to the CARE Consortium seeking emergency financial assistance is the information they receive on medical and other services available to them. Significantly, Fabre notes that women now constitute more than 40% of the CARE Consortium's client base, and 50% of these women have children.

When the Foundation for Interfaith Research & Ministry in Houston received its first DIFFA/Houston grant four years ago, it had a network of 14 churches with a total of 390 volunteers, according to volunteer coordinator Tori Williams. Today 1,200 volunteers working through 65 churches from Corpus Christi to Beaumont, Texas, meet the day-to-day needs of people with AIDS and HIV. It could mean cleaning house or driving a client to the doctor; it could mean sitting with a client in a hospital or delivering food at home. The dedication of FIRM volunteers might, to some, seem above and beyond the call of duty: Williams tells of volunteers sitting in a parking lot of an apartment complex, quietly waiting for a drug deal to be completed before getting out of their car to deliver food. FIRM's most recent grant from DIFFA/Houston (\$13,500), says Williams, is essential to sustaining its program.

The difficulties people with AIDS and HIV face getting the services they need is compounded for prisoners and parolees with AIDS. Two thousand inmates in New York State prisons have died of AIDS-related causes since 1981, according to Nancy Mahon, director of the Correctional Association of New York's AIDS in Prison Project. Official estimates indicate that 15% of the state's 62,000 inmates are HIV-positive. The AIDS in Prison Project's three-pronged approach addresses the urgency of providing basic education about AIDS and acting as advocates for prisoners. The \$15,000 Foundation grant recently given to the organization helps support its HIV clearinghouse and hotline, its policy work, and its advocacy efforts.

Characterizing the project as representing a new area of AIDS activism, Mahon says: "DIFFA grants have allowed us to disseminate a lot of information about AIDS to a population that has not had access to this information." Support from DIFFA also helps identify important policy issues among the issues Mahon's organization has been instrumental in bringing to the

forefront of public attention, for example, is the tuberculosis epidemic New York City now faces.

Other recent grants identified by the Love Ball Committee demonstrate the Foundation's continued support for programs that reflect forward thinking and innovation: \$15,000 to the **New York City High Schools HIV/AIDS Program**, which encourages condom availability and AIDS education; \$5,000 to the **Institute for Urban Family Health**, toward alternative therapies such as acupuncture, homeopathy, and nutritional education; \$35,000

to the **Bronx Municipal Health Center** toward support of New York City's only day care center for children with AIDS and HIV; \$25,000 to the **Foundation for Research on Sexually Transmitted Diseases** toward transitional housing for prostitutes with HIV illness. Taken together, the 44 grants awarded in DIFFA's most recent granting cycle paint a picture of the organizations that are weaving the much-needed safety net for people living with AIDS.

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Fern Mallis, vice chair, is executive director of the Council of Fashion Designers of America. She is a member of the American Society of Interior Designers and the Fashion Group.

Michael W. Dale, ASID, is the founder of Michael Dale Interiors, a board member of ASID's Texas Gulf Coast Chapter, a co-founder of DIFFA/Houston and a board member of the Museum Collectors, associated with the Museum of Fine Arts, Houston.



John D. Mason, treasurer, is a management consultant and chairman of New Century Artist Management.

Annie Flanders is the founder and former editor of *Details*.



Michael S. Perlis is executive vice president of Playboy Enterprises, Inc.

Patricia Green is the founder and design director of Groundworks, a textile and wall covering company that was acquired by Lee Jola in 1986. Together with Larry Pond, she founded DIFFA in 1984.



Tom Powell, AAF, AIFD, is president of the Flower Gallery and is a member and past president of the American Institute of Floral Designers. He is a trustee of the Academy of American Floriculture.

Amy Gross, secretary, is editor of *Mirabella* and co-author of *Women Talk about Breast Surgery* and *Women Talk about Gynecological Surgery*.



Bill Robinson is the artistic director/president of Bill Robinson Menswear. In 1989 he was named "Outstanding Menswear Designer" by the Council of Fashion Designers of America.

John F. Hartman, president, has over 20 years' not-for-profit management and fund raising experience and is a member of the advisory board of the Philanthropic Advisory Committee of the Better Business Bureau.



Howard Rosenman is co-president of Sandollar Productions, a film and television production company based in Los Angeles.

John C. Jay is executive vice president of sales promotion, marketing, public relations, and creative services for Bloomingdale's. He also owns John Jay Design, a creative consultancy that serves the U.S. and Japan.



Michael Sorrentino, chair-elect, is president of Donghia Furniture and Textiles. He is the former vice president of marketing for the Steelcase Design Partnership and is a member of ASID, IBD, ACT, and DFA.

Dorothy Kalins is editor-in-chief of *Metropolitan Home*. In 1990 she became the first woman to be named "Editor of the Year" by *Adweek*.



George W. Slowik, Jr., chair, is the publisher of *Publishers Weekly*.

Donna Karan is the founder and co-owner of the Donna Karan Company. She has twice been named "Designer of the Year" by the Council of Fashion Designers of America.



NEWS FROM THE CHAPTERS

BOSTON

Communities from Rockport to Provincetown were aglow in "a message of hope and understanding" at 9 p.m. on the night of August 22. Under the direction of DIFFA/Boston events co-chair Marilyn Stahl, the chapter inaugurated its first *Light Up the Night* event, which was cosponsored by *Design Times* Magazine and involved dozens of community-based groups. Contributions were encouraged, reports Stahl, but more important was the chapter's success at reaching all levels of society and promoting a new level of awareness about AIDS and HIV.

Hundreds of spectators turned out for DIFFA/Boston's *Celebrity Polo* fund raiser, held September 20 at the Myopia Hunt Club in Hamilton, Massachusetts. Events of the day included a fashion show, silent art and jewelry auction, and champagne buffet. The event netted \$10,000.

CHICAGO

With beer and martinis, hot dogs and caviar, *Barneys New York* celebrated the opening of its new Chicago store as a benefit for DIFFA/Chicago. The star of the evening was DIFFA trustee Donna Karan, who made a grand entrance on the back of a Harley Davidson and introduced her new menswear collection. Simon Noonan, vice-president of *Barneys*, designed "live" windows that featured Second City comedians, disco dancers, video games, and Chicago's leading female impersonators.

DALLAS

This year marks a coup of sorts for DIFFA/Dallas's premier event. The *Dallas Morning News* devoted its October 14 "Fashion!

Dallas" section to the 1992 *Dallas Collection*. This is the first time the newspaper has ever devoted a section to a charity, and coverage included full-color photos of each jacket, interviews with the designers, and editorial on DIFFA.

HOUSTON

DIFFA/Houston's *Take a Seat* fund raiser has been scheduled for February 27, 1993, at the Decorative Center. The chapter is limiting this year's auction to 100 items designed by artists, architects, interior designers, and graphic designers.

KANSAS CITY

Following the Kansas City performance of HEART STRINGS, a marching band led the way to a gala where decorations ranged from high design to high camp. Sixty artists, architects, interior designers, graphic artists, floral people, and set designers outdid each other creating tables for the 600 guests who attended. There was, for example, a neon statue of Venus. And, this being Kansas, there was a tornado looming over a yellow brick road tablecloth. The event was so successful that the chapter is turning it into an annual fund raiser.

MINNESOTA

Neiman Marcus honored DIFFA/Minnesota on September 24 with a cocktail party and silent auction in conjunction with a special preview of its Fall 1992 Men's collection. Among the items auctioned were a Giorgio Armani suit, an alpaca sweater from Robert Comstock, and an ensemble by Jhane Barnes. An added highlight to the evening was a photo exhibit, unveiled by DIFFA/Minnesota Co-chairs Cheryl Gardner and Cheryl Sandeen, spotlighting the chapter's activities and organizations that have benefited from its fund raising efforts.

NORTH EAST OHIO

Anyone who was in downtown Cleveland on the night of March 29 could not help but notice the glow of red lights that emanated from a rooftop parking garage behind Playhouse Square. The rooftop was the site of the postperformance party for HEART STRINGS, chaired by Carol Carr and Bob Gallagher. Some 850 people turned out for the dinner/dance, which featured the Peter Duchin Orchestra.

GREATER SEATTLE

On February 3 Nordstrom's national fashion director, Sarah Davies, will give a presentation on world trends in design at Seattle's Center on Contemporary Art (COCA) as a benefit for the new chapter. An auction of chairs with specially designed slipcovering is being planned in conjunction with the presentation.

DIFFA/Greater Seattle is planning a day of *Happenings of the Heart* on February 14 (see San Diego, below, for details).

Barneys New York is planning a special opening party as a benefit for DIFFA/Greater Seattle when renovation of its downtown Seattle store is completed in March.

SAN DIEGO

In the spirit of St. Valentine's Day, chapter volunteers are soliciting individuals and restaurants in the area to host *Happenings of the Heart* on February 14. "Happenings" can be anything from brunch to cocktail parties or dinners, and hosts determine the appropriate fees to charge guests. All proceeds go to the chapter.

WASHINGTON, D.C.

DIFFA/D.C.'s annual *A Votre Sante* fund raiser is slated for November 18 at the National Building Museum. The event, co-chaired by Hanne Merriman and Joan Carl, will feature a dinner, silent auction, Mary McFadden fashion show, and entertainment. Barbara Bush will serve as honorary chair of the bipartisan host committee, which includes Senators Ted Kennedy and Orrin Hatch.

In an effort to raise levels of awareness and education about AIDS and HIV illness, DIFFA/D.C. is distributing red ribbons on opening nights of shows and concerts in Washington. The project is also intended to inform theatregoers about the work of DIFFA.

WESTERN MASSACHUSETTS

More than 150 regional artists and designers, including Lionel Delevigne, Heidi Coutu, Jude Kallok, Barry Moser, and Scott Cormier, are donating work for DIFFA/Western Massachusetts's *Art for Life 4*, to be held November 21 at Holyoke Heritage State Park. Jazz musician Dan Darbette and the Cafe Society will provide the evening's music, and several local restaurants and caterers are providing hors d'oeuvres and desserts.

NEW FACES

DIFFA is pleased to announce that Rosemary Kuropat has joined its national office as director of development. Ms. Kuropat replaces Steven Kolb, who now holds the position of director, eastern and midwestern regions.

Another addition to DIFFA's staff is Ron Ferrero, who has been named director, western region, and is based in San Diego.

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DIFFA ON LINE

ON LINE is published by DIFFA for donors, sponsors, other supporters, and the Foundation's grantees. Requests for additional copies or information may be directed to the national office, (212) 727-3100.
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ON LINE is produced on Macintosh equipment provided by Apple Community Affairs

WHAT IS THE DESIGN INDUSTRIES FOUNDATION FOR AIDS?

The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings, and architecture, DIFFA now encompasses fashion, graphic, textile, visual display, tabletop, exhibit, floral, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that provide direct services (e.g., food, housing, care) to people with HIV and AIDS illness; foster awareness and prevention through education and outreach programs; and promote public policy and advocacy initiatives. The Foundation also supports community-based clinical trials.

DIFFA provides grant-making counsel and management services to corporations and others wishing to support HIV/AIDS-related projects or organizations. Complementing its grant making is the Foundation's leadership role in stimulating philanthropy's response to AIDS.

DIFFA is an informational resource on HIV/AIDS matters to firms, associations, and individuals both in and outside of the design communities.



(Top) Fashion model Jan Strimble wearing Dallas Collection jacket designed by Whoopi Goldberg. With her is designer Ken Boyd, one of DIFFA's 1992 "Unsung Heroes." (Middle) Steven Kolb, DIFFA's director, eastern and midwestern regions, with Rose Goehring, public relations manager, Neiman Marcus, and DIFFA/Minnesota co-chairs Cheryl Gardner and Cheryl Sandeen at fashion show/cocktail party/auction hosted by Neiman Marcus. (Bottom) DIFFA/Chicago executive director Dennis Krause flanked by DIFFA trustee Donna Karan (left) and DIFFA/Chicago chair Linda Bartlett (right).

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major stories
concerning
DIFFA activities and
fundraisers.



John F. Hartman, president, Ron Ferrero, recently appointed director, western region; Leanza Cornett, Miss America 1993, Steve Hensel, chair, Seattle chapter, Dr. June E. Osborn, chair, National Commission on AIDS; and DIFFA chair, George W. Slowik, Jr.

POLITICS, CHALLENGES AND MISS AMERICA

Key DIFFA volunteer leaders from across the country converged on Washington, D.C., the weekend of October 9 for the Foundation's annual meeting, which was timed to coincide with the display of the NAMES Project AIDS Memorial Quilt and the 1992 National Skills Building Conference (coordinated by the AIDS National Interfaith Network, the National Association of People with AIDS, and the National Minority AIDS Council).

DIFFA's annual luncheon, held at the Loews L'Enfant Plaza Hotel, began on a somber note when Chair of the Board George W. Slowik, Jr., asked for a moment of silence in memory of DIFFA co-founder Larry Pond, who had died a few hours before the luncheon. The mood then took on a subtly political air when Mary Fisher and Bob Hattoy (both of whom are living with HIV illness) each addressed the luncheon. Fisher (who had spoken before the Republican National Convention) commended DIFFA for its work and Hattoy (a speaker at the Democratic National Convention) commended Fisher for bringing "an important message to a party that won't listen to me."

It was the softspoken Dr. June E. Osborn, chair of the National Commission on AIDS, however, who, while characterizing herself as bipartisan, got right to the point when she unequivocally stated that "AIDS is the epidemic of our century and beyond."

"Are we doing enough?" Osborn rhetorically asked. Then, using her hands to try to quantify "enough," she said, "We're so far below 'enough' that it's a dumb question." One important reason for the "rotten job" we're doing, said Osborn, is the "hesitancy" to talk about prevention in meaningful language out of fear that doing so would condone behavior associated with AIDS. In addition, Osborn called homophobia "an intolerable stain on this country's conscience." Moving on to the question of health care, Osborn pointed out that "AIDS did not cause problems in our health care system. It simply put the straw on the back of the ugly camel."

Another special guest at the meeting was Leanza Cornett, Miss America 1993, who narrated the presentation of DIFFA's "Unsung Heroes." She also took the opportunity to assert her commitment to fighting AIDS. "I'm tired of seeing my friends die," said Cornett.

DIFFA chair George Slowik closed the meeting with a challenge for DIFFA to double its grant making by 1994.

A SHOW OF SPIRIT

After two years of planning, directors, choreographers, costume and set designers, singers and dancers, electricians, carpenters, one manager, and one dog (the producer's beagle, Buford), descended on San Diego in January to begin rehearsals of HEART STRINGS. There were long, hard, intense rehearsal days before a student audience saw the very first preview of the show on February 7. Then came six months on the road, six months of bus rides from city to city, where host committees had done all the prep work — handling accommodations for the cast, eliciting community support for the tour, working out details of pre- and post-performance parties and dinners, arranging for site visits to local AIDS service organizations.

The goal of the tour — to raise money for community-based AIDS organizations throughout the country and enlighten audiences about the realities of AIDS and HIV illness in an entertaining way — was realized many times over. But of equal import to the HEART STRINGS troupe would be the touching moments along the way.

It was the spirit of *An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • And You*, for example, that moved the San Diego Gay Men's Chorus to follow the troupe to Palm Springs and Los Angeles at its own expense. Also in Palm Springs at the time of the tour was a couple from Wisconsin whose son had died of AIDS a year earlier. As the AIDS Memorial Quilt was being set up, the couple came by to find a panel in memory of their son. Volunteers unfolded the very panel they were looking for.

In Sacramento, the Quilt display was entirely staffed by mothers who had lost sons to AIDS. Before leaving Sacramento, HEART STRINGS producer David Sheppard visited the display and was led by those mothers, one by one, to their sons' panels. The experience left a very deep impression. In Denver, the cast set up tables, prepared food, and sang at a dinner attended by more than 200 people with AIDS, their families, friends, and caregivers. In Dallas, a visit to Bryan's House proved to be difficult emotionally. There were twelve to fifteen children there the day of the visit and cast members got to spend time with each one of them. At the end of the visit the cast found itself performing a tearful rendition of a song from HEART STRINGS ("Human Heart"). The cast also visited Dallas's Dairy Center, an adult day care center, and the Food Pantry. The site visits would result in an especially powerful performance for the Dallas audience.

In addition to the touching moments there were the heartening ones, like the visit to the San Antonio AIDS Foundation, which is now the largest multi-service AIDS care facility in the country. When the '89 HEART STRINGS cast visited the foundation, it was being operated out of an old bar and was down to \$2,200 in the bank. That last tour, however, made it possible for the foundation to put down payment on the building it is now housed in. Dental care, food delivery service, day care, housing, case management, and pastoral care are among the services the foundation provides.

Finally, there were the challenges, both large and small: doing performances before rowdy student audiences; getting meaningful support in cities like Knoxville and Providence, which had never had a major AIDS fund raiser. But challenge was never a stranger to the 35-member cast and crew and the volunteers that helped with the production all along the way. Students got the message of the show and ended up cheering the performers. Knoxville, through its strong committee, excellent public relations, committed student leadership, and an appearance by Julie Hagerty, would (in the words of David Sheppard) become "the little engine that could." And a volunteer from Providence (which was a relatively late addition to the tour) would characterize the experience as a "high-profile community event bridging various segments of the community to AIDS issues and service providers." Final figures indicate more than \$4 million in grants to organizations in the 32 cities the tour traveled to. And when the time came for the final performance in Atlanta on June 29, *An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • And You* proved to be a real show of spirit.



Top: Kate Clarke (better known as "Queen Kate"), executive director of Heart to Heart AIDS Support Services and a key player in *An Event in 3 Acts* Louisville committee, greeting HEART STRINGS cast members as they arrived in Louisville. Bottom: Ray Fry of the Actors Theatre, Louisville, with Mercedes Ruehl at the gala HEART STRINGS performance.



BEYOND BALANCE SHEETS

The 1992 tour of *An Event in 3 Acts*, which wound its way across the country last spring, raised far more than the \$4 million it netted. As DIFFA begins granting the money raised, the tour's corporate sponsors are adding up benefits that go far beyond the balance sheets. For companies like Allied Fibers, the Prudential Foundation, Sebastian International, and Continental Airlines — whose contributions to DIFFA could just as easily come in the form of a check — the ability of *An Event in 3 Acts* to educate and raise awareness about the AIDS epidemic is as critical as its money-raising potential.

"Entertainment is an incredibly powerful tool in creating public awareness," states Peter Goldberg, president of the Prudential Foundation. "With the HEART STRINGS 2 tour, we were able to reach people — and get them to really listen — in a way that many of them hadn't before."

For Sebastian International, presenting sponsor of *An Event in 3 Acts*, the tour brought educational benefits into the beauty salons that carry its products. "You always talk about something at the hairdresser's," points out Ralph Coccaro, vice-president of sales for region II at Sebastian. "Why not talk about a real issue? When the show is in town, it brings the issue to a local level; stylists take their clients, everyone talks about it. Through the vehicle of music and entertainment, people can learn a great deal more than they would by simply being lectured to."

The educational aspect of the tour is especially significant at Sebastian, Coccaro says, because it's an essential aspect of corporate philosophy. "We believe people should be exposed to issues and see them for what they are," he says. "That's what Sebastian is all about."

Continental Airlines, whose help included flying in HEART STRINGS personnel as well as stars of the shows, was gratified by the learning process the tour inspired. "It enlightened people in an extremely positive way," observes Susan Hirsch, manager of community affairs for Continental.

Nancy Warner, southern contract manager for Allied Fibers, who was on hand at the Palm Springs, Los Angeles, Knoxville, West Palm Beach, Miami, and Atlanta shows, says she saw much more than entertainment going on at each of the shows — a gratifying experience for a corporate sponsor. "I laughed, cried, and found each performance to be new, fresh, and exciting," she says. "I brought guests to each performance and, in each case, the show accomplished its task."

Allied's guests raved about the talent in the show, Warner says, and later, when its impact had sunk in, quietly said the show had given them a better understanding of the AIDS crisis.

"Best of all," says Warner, "many of our guests said that they planned to become involved. The 'Act III' aspect of the tour — you — really hit home to many of the individuals I met with. People are realizing that their personal involvement is needed and that they can make a tremendous difference." In addition, Warner noted that Allied hoped to set an example for other corporations in their sponsorship of the tour.

—Jean Godfrey-June

NOTES ON DEVELOPMENT

This is the TIE THAT BILL CLINTON WORE... the tie that DIFFA/North East Ohio chair Sande Jablons got to Clinton via Ohio state attorney general, Lee Fisher, and his wife Peggy. Clinton received the tie the day he was scheduled to give a major speech on AIDS during the presidential campaign. Along with the tie, the man who beat Bush got a crash course on DIFFA.

FOSTERING COLLABORATION... A MUST FOR TODAY AND TOMORROW

On the front page of *The Washington Post's* October 9 edition was a photograph of Ken Mettlick, 43 years old, covered by a panel of the AIDS Quilt that he had made himself, in anticipation of his death. To the right of the photo was an article about George Bush's attacks on Bill Clinton for his "antiwar" activities in 1969 and Clinton's response to the attacks.

October 9 was the day of DIFFA's annual meeting, held in Washington this year to coincide with the display of the NAMES Project's AIDS Memorial Quilt. Also, sadly that morning, just hours before our annual meeting, we received the news that DIFFA co-founder Larry Pond had died, and that front page seemed to poignantly say what a lot of us in Washington that weekend were feeling: while 225,000 American men, women, and children have now been diagnosed with AIDS, the presidential campaign was being framed in terms of a war that ended a generation ago, not the one now raging within our borders.

Putting politics aside, the sobering reality is that we are now eleven years into the AIDS epidemic, with no cure in sight. And one crucial thing we've learned from these eleven years is that, regardless of who is in the White House, it is the community-based AIDS service organizations across the country that will continue to be on the front lines in the battle against AIDS and HIV illness.

There are now some 16,000 of these agencies, according to the Washington, D.C.-based Immunodeficiency Collaborative of America. But there is no single organizing body to coordinate and represent the needs of their diverse constituencies. What this means, in essence, is that while the disease has matured, many of the organizations established to fight it have not. Many simply do not have the resources to identify successful approaches; many are unaware of what other organizations, in other communities, are doing.

From the beginning, DIFFA's grant making has been based on a commitment to remain flexible and timely and to gain maximum leverage by encouraging collaboration and partnerships. It seems clear now that the challenge of the coming months will be to foster the kind of collaboration and partnerships that will bring a united voice to government leaders and establish a means for coordinating the limited resources of HIV/AIDS service delivery and public education.

John F. Hartman
President

IN MEMORIAM

DIFFA co-founder Larry Pond died October 9, 1992, in New York City's St. Vincent's Hospital after a long battle with AIDS. He was 42 years old. A memorial service was held at Grace Church in New York City on October 24.

Larry spent a good part of his career in the contract design and architectural industry with Stendig International, serving as vice president of environmental planning and research in San Francisco and as senior vice president in New York. He was also director of marketing and sales for Herman Miller of Canada, and served on the board of directors of the Resources Council and as a board member of Designer's Saturday. Larry's standing in the design community allowed him, along with Patricia Green, to initiate an industry response to AIDS/HIV by forming DIFFA in 1984. He is survived by his parents, Lois and Bill Pond, a sister, Barbara Ann Richard, and his longtime companion, Stephen Gooch.



The pink triangle, David Spada's freedom ring, and the color lavender are three of ten Absolut Symbols chosen by *The Advocate* and Carillon Importers Ltd., to commemorate the magazine's 25th anniversary. Leading gay and lesbian artists were commissioned to produce the art, which raised money for DIFFA through a live auction held at the Palace in Hollywood on October 1. Proceeds from the sale of Absolut Symbol posters also go to DIFFA. Posters cost \$100 (plus shipping and handling) and are available through Liberation Publications, 800-388-8899.

Full-color fashion illustrations by 22 top designers (along with their photos and bios) grace the pages of the 1993 *International Fashion Desk Diary*, created by Shirley Kennedy. This is the perfect present for the fashion aficionado. The diary costs \$29.95 (plus shipping and handling). To order copies contact DIFFA's national office.

Jewelry designer James Arpad has a new version of his crystal and leather red ribbon to be marketed through *Episode* stores across the nation. The small jeweled pin will sell for \$50 and all proceeds go to DIFFA. Red enamel/gold plate variations are also available for: \$30 (large bar pin); \$24 (medium tie tack pin); and \$20 (small tie tack pin). For details contact DIFFA's national office.

In lieu of (or as an accent to) the tie tack why not go for the tie? The *Manhattan Menswear* Group is bringing the red ribbon motif into a line of silk ties designed especially for DIFFA. Ties cost \$30 and will be sold at Bloomingdale's.

A kiss is much more than a kiss with M.A.C. Cosmetic's new matte lipstick, *Viva Glam*. The Toronto-based company that raised thousands of dollars with its *Make Up, Act Up, Play Safe* tee-shirts is donating every cent made from the sale of *Viva Glam* to AIDS education, support, and prevention (DIFFA has been designated the U.S. beneficiary of M.A.C.'s program). Lipsticks cost \$12 and are available at Henri Bendel and M.A.C. Industry Stores. For details on the location nearest you or to place orders directly call 800-387-6707.

Hour Lavigne has been producing clocks in France since 1848 and 50 of the company's most magnificent (both traditional and contemporary) have been selected for *Beyond Time*, an exhibition to be held at Cy Munn International in New York City, November 20 - December 4. The clocks, made of exotic woods, marble, diamonds, Baccarat crystal, and other fine materials, are priced from \$1,200 to \$500,000 and a portion of all sales will go to DIFFA.

'TIS THE SEASON!

Before the frenzy of the holidays kicks in and those visions of late-night card-signing (addressing, stamping, etc.) start to haunt you, consider this: DIFFA will mail and address a card to each person on your list in whose name a contribution (minimum \$10 each) is made to DIFFA. All you do is choose between two exclusively designed cards: Howard Finster's *Angels Love You* and *Love's Work*. The *Greatest Gift Is Love*. Call DIFFA's national office for details.



It's the stuff decorators' dreams are made of: a Charles Pfister coffee table, a Ralph Lauren bed, a Lalique vase, original Laslo Willinger photos of Tyrone Power and Fred Astaire, and much more, lovingly put together by *Metropolitan Home* in collaboration with Bloomingdale's as a benefit for DIFFA. The romantic bedroom/sitting room, valued at \$64,978, was on display for one month at Bloomingdale's in New York and every item in the room was up for auction.

ZTM ON SALE

Some 16,000 shoppers elbowed their way through San Francisco's Fashion Center in search of designer clothes and accessories at 'bargain' prices when *7th on Sale* hit the Bay Area the weekend of September 18-20. Chaired by DIFFA trustee Donna Karan, along with Nicholas Graham and Jessica McClintock, the shop-till-you-drop fund raiser had all of the frenzy and panache of its New York predecessor plus some West Coast glamour in the form of Sharon Stone, Richard Gere, Lorraine Bracco, and other Hollywood notables.

Like the New York event (held in November 1990), the top names in fashion (Mary McFadden, Nicole Miller, Oscar de la Renta, Bill Blass, Louis Dell'Olivo, to name some) were well represented at the three-day sale, which was kicked off with a black tie champagne reception/dinner/shopping preview that went on until the stroke of midnight. Saturday and Sunday were for the thousands who had paid \$12 in advance for their ticket to shop. As of press date, *7th on Sale*, which was organized by the Council of Fashion Designers of America (whose executive director Fern Mallis is vice chair of DIFFA) and the Fashion Center, San Francisco, netted \$2.5 million. DIFFA/Northern California will administer the distribution of 40 percent of the net to AIDS/HIV programs in the Bay Area.

Project Open Hand, the San Francisco AIDS Foundation, and Shanti Project are receiving the balance as grantees.



GRANTEES AT A GLANCE

This past August, the National Association of People with AIDS (NAPWA) (which recently was granted a two-year award of \$50,000 from DIFFA that includes a challenge with a potential for raising \$90,000) released the findings of a national study of 1,800 individuals living with HIV and AIDS.

The survey, "HIV in America: A Profile of the Challenges Facing Americans Living with HIV," reports an alarming rate of violence against people with HIV (21% said they had experienced violence in the community) and concludes that the traditional safety nets our society has constructed for people who become sick or disabled are not there for a large proportion of people living with AIDS: paying rent and buying food was a financial hardship for nearly half of those surveyed; more than half said they had trouble finding enough money to pay for medicine, clothing, and transportation.

The CARE Consortium in Washington, D.C., is one of several DIFFA grantees that recently received grants specifically earmarked for their emergency assistance funds. These are the organizations people with AIDS and HIV turn to when they're threatened with eviction or they can't pay an electric bill or they need money for medication. Keith Fabre, deputy administrator of the CARE Consortium (which received a \$5,000 grant from DIFFA/D.C.), tells the story of an HIV-positive woman with two children who was on a "downward spiral." She and her family had been living in a room (after being forced out of an apartment) and were now facing eviction from the room. If the CARE Consortium had not provided her with the rent she needed, she and her family would have been homeless that night. And, as Fabre points out, it's harder to place a homeless person than to save off an eviction.

An ancillary benefit to the people who come to the CARE Consortium seeking emergency financial assistance is the information they receive on medical and other services available to them. Significantly, Fabre notes that women now constitute more than 40% of the CARE Consortium's client base, and 50% of these women have children.

When the Foundation for Interfaith Research & Ministry in Houston received its first DIFFA/Houston grant four years ago, it had a network of 14 churches with a total of 300 volunteers, according to volunteer coordinator Tori Williams. Today 1,200 volunteers working through 65 churches from Corpus Christi to Beaumont, Texas, meet the day-to-day needs of people with AIDS and HIV. It could mean cleaning house or driving a client to the doctor; it could mean sitting with a client in a hospital or delivering food at home. The dedication of FIRM volunteers might, to some, seem above and beyond the call of duty: Williams tells of volunteers sitting in a parking lot of an apartment complex, quietly waiting for a drug deal to be completed before getting out of their car to deliver food. FIRM's most recent grant from DIFFA/Houston (\$13,500), says Williams, is essential to sustaining its program.

The difficulties people with AIDS and HIV face getting the services they need is compounded for prisoners and parolees with AIDS. Two thousand inmates in New York State prisons have died of AIDS-related causes since 1981, according to Nancy Mahon, director of the Correctional Association of New York's AIDS in Prison Project. Official estimates indicate that 15% of the state's 62,000 inmates are HIV-positive. The AIDS in Prison Project's three-pronged approach addresses the urgency of providing basic education about AIDS and acting as advocates for prisoners. The \$15,000 Foundation grant recently given to the organization helps support its HIV clearinghouse and hotline, its policy work, and its advocacy efforts.

Characterizing the project as representing a new area of AIDS activism, Mahon says: "DIFFA grants have allowed us to disseminate a lot of information about AIDS to a population that has not had access to this information." Support from DIFFA also helps identify important policy issues: among the issues Mahon's organization has been instrumental in bringing to the

forefront of public attention, for example, is the tuberculosis epidemic New York City now faces.

Other recent grants identified by the Love Ball Committee demonstrate the Foundation's continued support for programs that reflect forward thinking and innovation: \$15,000 to the New York City High Schools HIV/AIDS Program, which encourages condom availability and AIDS education; \$5,000 to the Institute for Urban Family Health, toward alternative therapies such as acupuncture, homeopathy, and nutritional education; \$35,000

to the Bronx Municipal Health Center toward support of New York City's only day care center for children with AIDS and HIV; \$25,000 to the Foundation for Research on Sexually Transmitted Diseases toward transitional housing for prostitutes with HIV illness. Taken together, the 44 grants awarded in DIFFA's most recent granting cycle paint a picture of the organizations that are weaving the much-needed safety net for people living with AIDS.

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vice chair, is president of
Louis Baldinger & Sons and
Baldinger Architectural
Lighting.



Bob Mackie
is chairman and artistic
director of Bob Mackie
Originals.

Michael Bierut
is a partner in Pentagram
Design and an elected
member of Alliance
Graphique Internationale.



Fern Mallis,
vice chair, is executive
director of the Council of
Fashion Designers of
America. She is a member
of the American Society of
Interior Designers and the
Fashion Group.

Michael W. Dale, ASID,
is the founder of Michael
Dale Interiors, a board
member of ASID's Texas
Gulf Coast Chapter, a
co-founder of DIFFA/
Houston and a board
member of the Museum
Collectors, associated
with the Museum
of Fine Arts, Houston.



John D. Mason,
treasurer,
is a management
consultant and chairman
of New Century Artist
Management.

Annie Flanders
is the founder and former
editor of *Details*.



Michael S. Perlis
is executive
vice president of
Playboy Enterprises, Inc.

Patricia Green
is the founder and design
director of Groundworks, a
textile and wall covering
company that was acquired
by Lee Jofa in 1986.
Together with Larry Pond,
she founded DIFFA in 1984.



Tom Powell, AAF,
AIFD,
is president of the Flower
Gallery and is a member
and past president of the
American Institute of
Floral Designers. He is a
trustee of the Academy of
American Floriculture.

Amy Gross,
secretary,
is editor of *Mirabella* and
co-author of *Women Talk
about Breast Surgery* and
*Women Talk about
Gynecological Surgery*



Bill Robinson
is the artistic
director/president of
Bill Robinson Menswear.
In 1989 he was named
"Outstanding Menswear
Designer" by the Council
of Fashion Designers
of America.

John F. Hartman,
president, has over
20 years' not-for-profit
management and fund
raising experience and is
a member of the advisory
board of the Philanthropic
Advisory Committee of the
Better Business Bureau.



Howard Rosenman
is co-president of
Sandollar Productions, a
film and television
production company
based in Los Angeles.

John C. Jay
is executive vice president
of sales promotion,
marketing, public relations,
and creative services for
Bloomingdale's. He also
owns John Jay Design, a
creative consultancy that
serves the U.S. and Japan.



Michael Sorrentino,
chair-elect, is president
of Donghia Furniture and
Textiles. He is the former
vice president of
marketing for the Steelcase
Design Partnership and is
a member of ASID,
IBD, ACT, and DFA.

Dorothy Kalins
is editor-in-chief of
Metropolitan Home. In 1990
she became the first woman
to be named "Editor of the
Year" by *Adweek*.



George W. Slowik, Jr.,
chair, is the publisher of
Publishers Weekly.

Donna Karan
is the founder and co-owner
of the Donna Karan
Company. She has twice
been named "Designer of
the Year" by the Council of
Fashion Designers of
America.



NEWS

POSTERS

■ Communities from Rockport to Provincetown were aglow in "a message of hope and understanding" at 9 p.m. on the night of August 22. Under the direction of DIFFA/Boston events co-chair Marilyn Stahl, the chapter inaugurated its first *Light Up the Night* event, which was cosponsored by *Design Times* Magazine and involved dozens of community-based groups. Contributions were encouraged, reports Stahl, but more important was the chapter's success at reaching all levels of society and promoting a new level of awareness about AIDS and HIV.

—Hundreds of spectators turned out for DIFFA/Boston's *Celebrity Polo* fund raiser, held September 20 at the Myopia Hunt Club in Hamilton, Massachusetts. Events of the day included a fashion show, silent art and jewelry auction, and champagne buffet. The event netted \$10,000.

CHICAGO

■ With beer and martinis, hot dogs and caviar, *Barneys New York* celebrated the opening of its new Chicago store as a benefit for DIFFA/Chicago. The star of the evening was DIFFA trustee Donna Karan, who made a grand entrance on the back of a Harley Davidson and introduced her new menswear collection. Simon Noonan, vice president of Barneys, designed "live" windows that featured Second City comedians, disco dancers, video games, and Chicago's leading female impersonators.

DALLAS

■ This year marks a coup of sorts for DIFFA/Dallas's premier event. The *Dallas Morning News* devoted its October 14 "Fashion!

Dallas" section to the 1992 *Dallas Collection*. This is the first time the newspaper has ever devoted a section to a charity, and coverage included full-color photos of each jacket, interviews with the designers, and editorial on DIFFA.

HOUSTON

■ DIFFA/Houston's *Take a Seat* fund raiser has been scheduled for February 27, 1993, at the Decorative Center. The chapter is limiting this year's auction to 100 items designed by artists, architects, interior designers, and graphic designers.

KANSAS CITY

■ Following the Kansas City performance of HEART STRINGS, a marching band led the way to a gala where decorations ranged from high design to high camp. Sixty artists, architects, interior designers, graphic artists, floral people, and set designers outdid each other creating tables for the 600 guests who attended. There was, for example, a neon statue of Venus. And, this being Kansas, there was a tornado looming over a yellow brick road tablecloth. The event was so successful that the chapter is turning it into an annual fund raiser.

MINNESOTA

■ Neiman Marcus honored DIFFA/Minnesota on September 24 with a cocktail party and silent auction in conjunction with a special preview of its Fall 1992 Men's collection. Among the items auctioned were a Giorgio Armani suit, an alpaca sweater from Robert Comstock, and an ensemble by Jhane Barnes. An added highlight to the evening was a photo exhibit, unveiled by DIFFA/Minnesota Co-chairs Cheryl Gardner and Cheryl Sandeen, spotlighting the chapter's activities and organizations that have benefited from its fund raising efforts.

GREATER SEATTLE

■ Anyone who was in downtown Cleveland on the night of March 29 could not help but notice the glow of red lights that emanated from a rooftop parking garage behind Playhouse Square. The rooftop was the site of the postperformance party for HEART STRINGS, chaired by Carol Carr and Bob Gallagher. Some 850 people turned out for the dinner/dance, which featured the Peter Duchin Orchestra.

GREATER SEATTLE

■ On February 3 Nordstrom's national fashion director, Sarah Davies, will give a presentation on world trends in design at Seattle's Center on Contemporary Art (COCA) as a benefit for the new chapter. An auction of chairs with specially designed slipcovers is being planned in conjunction with the presentation.

—DIFFA/Greater Seattle is planning a day of *Happenings of the Heart* on February 14 (see San Diego, below, for details).

—Barneys New York is planning a special opening party as a benefit for DIFFA/Greater Seattle when renovation of downtown Seattle store is complete in March.

SAN DIEGO

■ In the spirit of St. Valentine's Day, chapter volunteers are soliciting individuals and restaurants in the area to host *Happenings of the Heart* on February 14. "Happenings" can be anything from brunch to cocktail parties or dinners, and hosts determine the appropriate fees to charge guests. All proceeds go to the chapter.

WASHINGTON, D.C.

■ DIFFA/D.C.'s annual *A Votre Sante* fund raiser is slated for November 18 at the National Building Museum. The event, co-chaired by Hanne Merriam and Joan Carl, will feature a dinner, silent auction, Mary McFadden fashion show, and entertainment. Barbara Bush will serve as honorary chair of the bipartisan host committee, which includes Senators Ted Kennedy and Orrin Hatch.

—In an effort to raise levels of awareness and education about AIDS and HIV illness, DIFFA/D.C. is distributing red ribbons on opening nights of shows and concerts in Washington. The project is also intended to inform the region about the work of DIFFA.

POSTERED

MASSACHUSETTS

■ More than 150 regional artists and designers, including Lionel Delevigne, Heidi Couto, Jude Kallok, Barry Moser, and Scott Cornier, are donating work for DIFFA/Western Massachusetts's *Art for Life 4*, to be held November 21 at Holyoke Heritage State Park. Jazz musician Dan Darberte and the Cafe Society will provide the evening's music, and several local restaurants and caterers are providing hors d'oeuvres and desserts.

NEW FACES

■ DIFFA is pleased to announce that Rosemary Kuropat has joined its national office as director of development. Ms. Kuropat replaces Steven Kolb, who now holds the position of director, eastern and midwestern regions.

■ Another addition to DIFFA's staff is Ron Ferrero, who has been named director, western region, and is based in San Diego.

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DIFFA ON LINE

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ON LINE is produced on Macintosh equipment provided by Apple Community Affairs

WHAT IS THE DESIGN INDUSTRIES FOUNDATION FOR AIDS?

The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings, and architecture, DIFFA now encompasses fashion, graphic, textile, visual display, tabletop, exhibit, floral, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that: provide direct services (e.g., food, housing, care) to people with HIV and AIDS illness; foster awareness and prevention through education and outreach programs; and promote public policy and advocacy initiatives. The Foundation also supports community-based clinical trials.

DIFFA provides grant-making counsel and management services to corporations and others wishing to support HIV/AIDS-related projects or organizations. Complementing its grant making is the Foundation's leadership role in stimulating philanthropy's response to AIDS.

DIFFA is an informational resource on HIV/AIDS matters to firms, associations, and individuals both in and outside of the design communities.

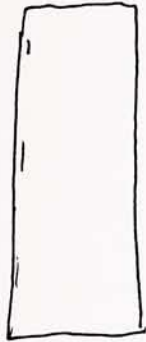


(Top) Fashion model Jan Strimple wearing Dallas Collection jacket designed by Whoopi Goldberg. With her is designer Ken Boyd, one of DIFFA's 1992 "Unsung Heroes." (Middle) Steven Kolb, DIFFA's director, eastern and midwestern regions, with Rose Goehring, public relations manager, Neiman Marcus, and DIFFA/Minnesota co-chairs Cheryl Gardner and Cheryl Sandeen at fashion show/cocktail party/auction hosted by Neiman Marcus. (Bottom) DIFFA/Chicago executive director Dennis Krause flanked by DIFFA trustee Donna Karan (left) and DIFFA/Chicago chair Linda.

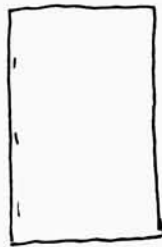
POSSIBLE FORMATS FOR NEWSLETTER

Traditional Booklet format

11x17 paper folded

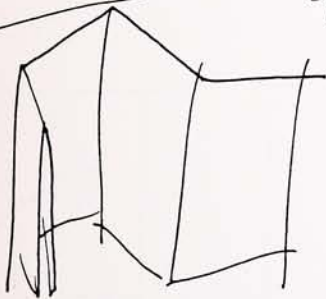


|
reinforces
"columns"
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Book-
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Do not like idea
of fold
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on
poster



How does poster fit in w/ serial
idea of newsletter

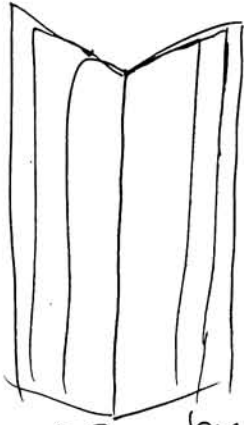
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all newsletter info contained
on 1 side - / folded in 1/2 -
poster is on inside -
contains message

"what is diff?"

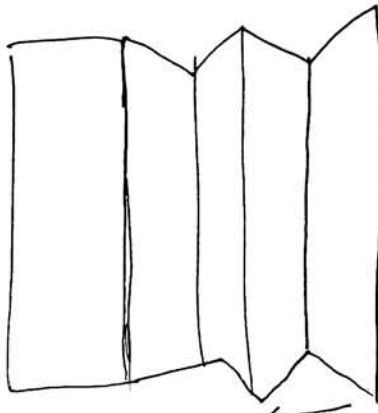
VARIOUS FORMATS

- see paper dummies...



page by
page

(very traditional)



Barrel
fold.

(Bulky -
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fold-cut

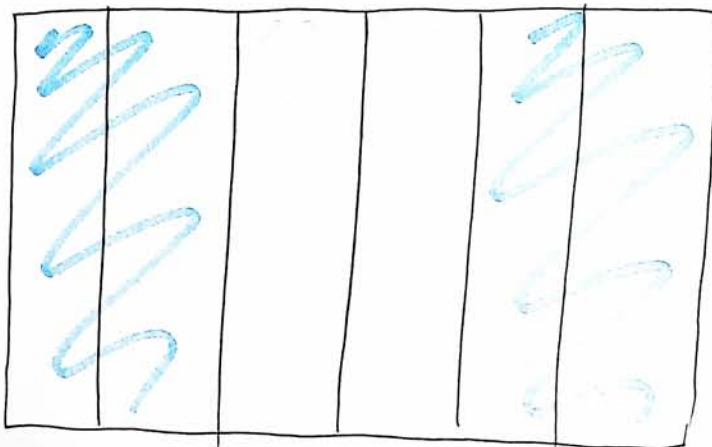
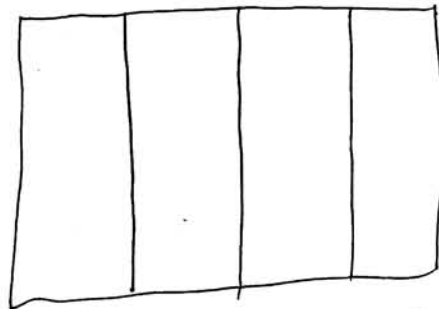
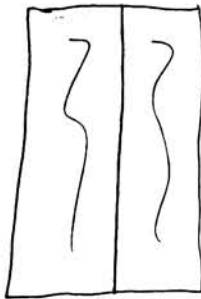


creative
solution

layout)



cover



interesting more more
through materi^l.
hierarchy of info -
more important info
is toward front - few
folds.

eliminates staples -
cheaper!

Application Proposal

proposal	Using the morphological chart as a design aid which represents the culmination of research, I would like to design a newsletter based upon DIFFA, The Design Industries Foundation for AIDS. I will use DIFFA's most recent newsletter as an informational resource and re-design based on the information presented. DIFFA is a non-profit organization which raises money for AIDS research and foundations as well as providing public awareness of the disease.
audience	Followers and supporters of DIFFA, members of the design community, HIV positive and AIDS infected persons, persons who support AIDS research and awareness, and persons who have little or no awareness of AIDS and need something to capture their interest and support.
use	A bi-annual newsletter with the purpose of informing people of DIFFA's recent activities and news.
context	Will be mailed to DIFFA followers and supporters, as well as distributed in the context of AIDS related functions.
format	Self-mailing newsletter, 8.5" x 5.5" folded, 5.5" x 17" open.
constraints	Budget, full color, size, photography, printing cost, paper stock, mailing size regulations.



COVER

DIFFA ON LINE
magazine

Volume 2 Number 6

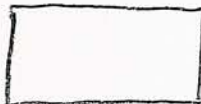
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Busy/BLURRED
City scene -
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BACK

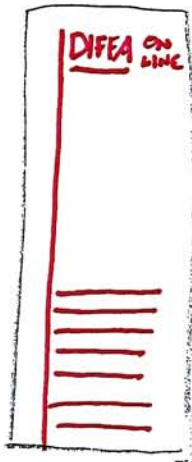
DIFFA
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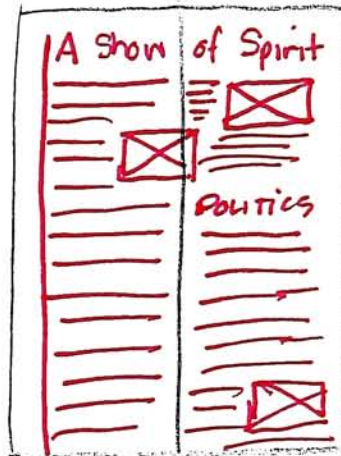
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magazine

What is the **D**esign
Industries **F**oundation
For **AIDS**?

COVER

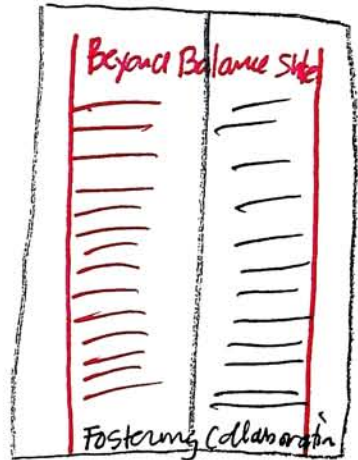


SPREAD 1



maj. stories v. ACTIVE

SPREAD 2



maj. stories | PASSIVE

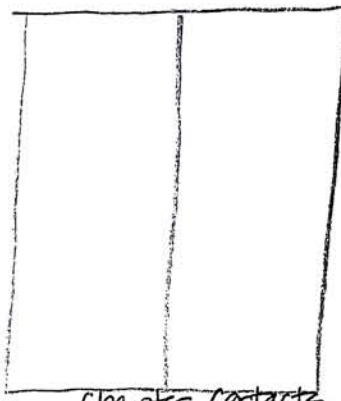
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Index on dev. v. ACTIVE

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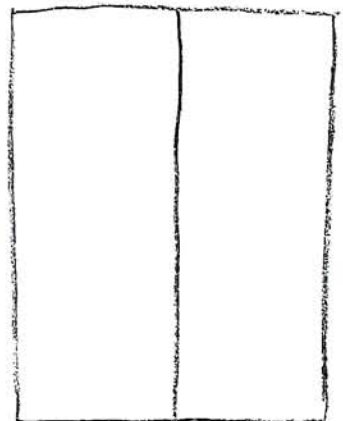
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Chapter contacts... news from chapters. v. ACTIVE

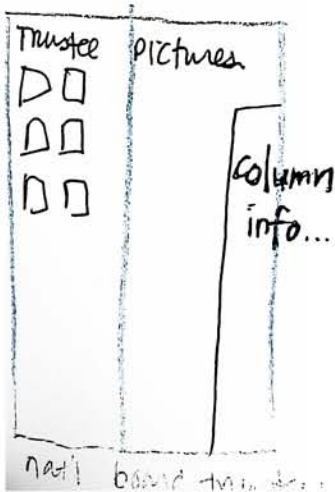
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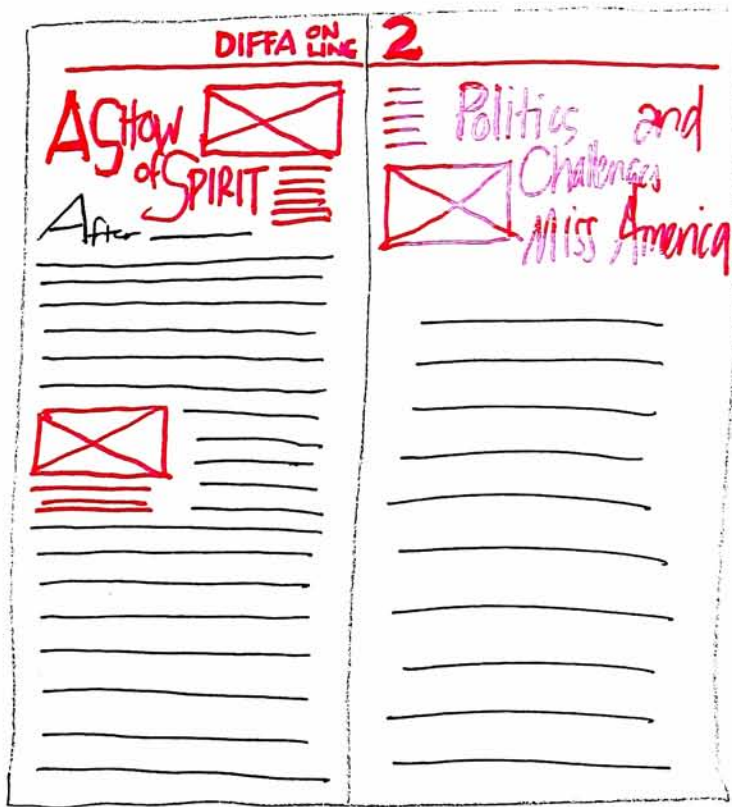


grantee PASSIVE

BACK



SPREAD 1



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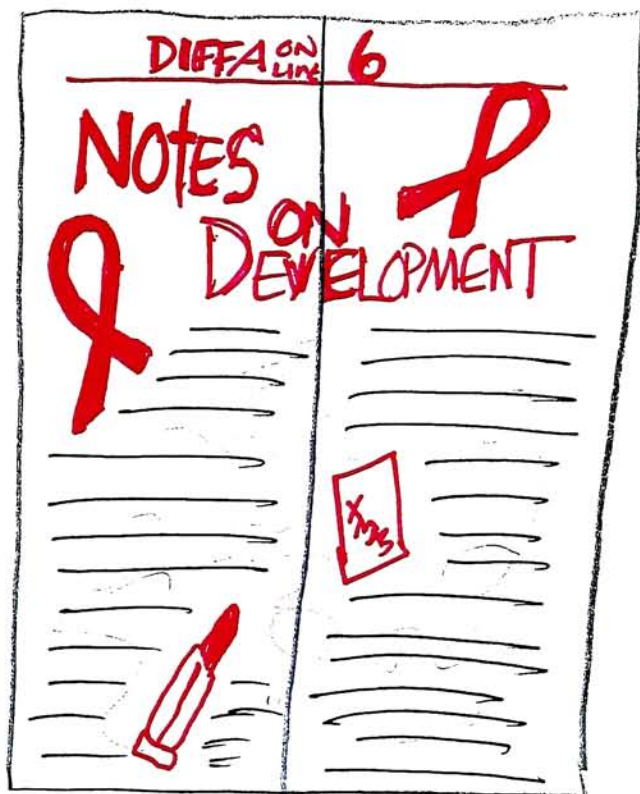
MAP combined in background - graphics of sky, water, ...
Abstract ...

Active - type / image / background image

STEAC 2

DIFFERENTIAL 4	
BEYOND BALANCE SHEETS	FOSTERING Collaboration

passive - no images - only type and graphics



fades to black

BACKGROUND IMAGE:

BLOOD cells/tissue...

OR

BRIDGES...

(represents

development — progress)

directly relates

to AIDS

ACTIVE

SPREAD 4

DIFFA 10 10	
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Image -

\$ Stacks...

ACTIVE

SPREAD 5

DIFFA ^{ON} LINE 8	
GRANTEES AT A GLANCE	
CARE Consortium	

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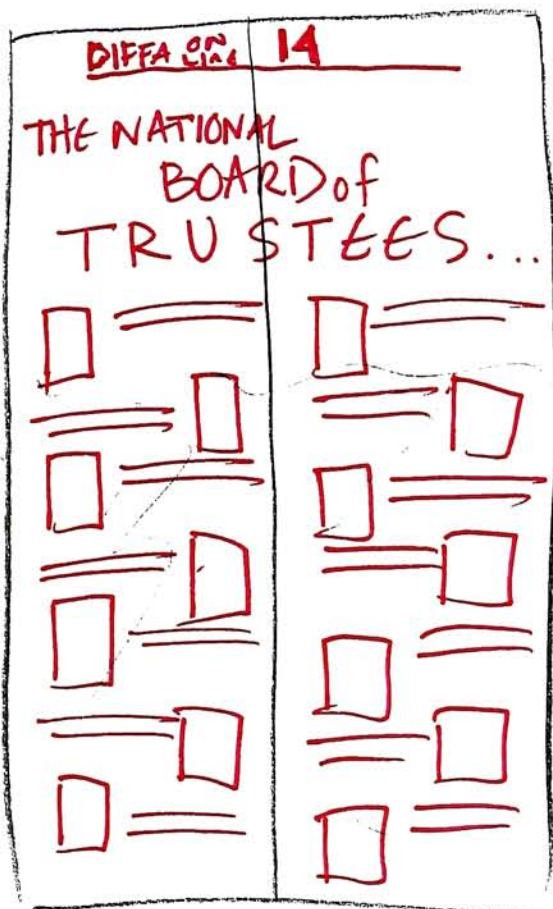
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NEWS FROM THE CHAPTERS

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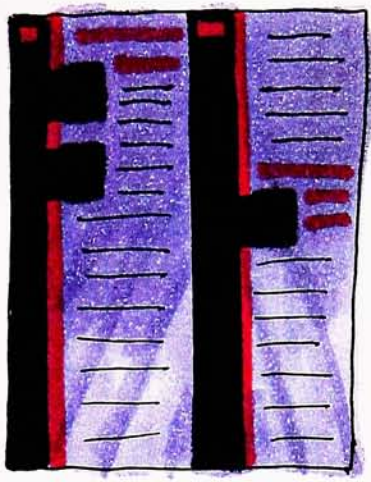
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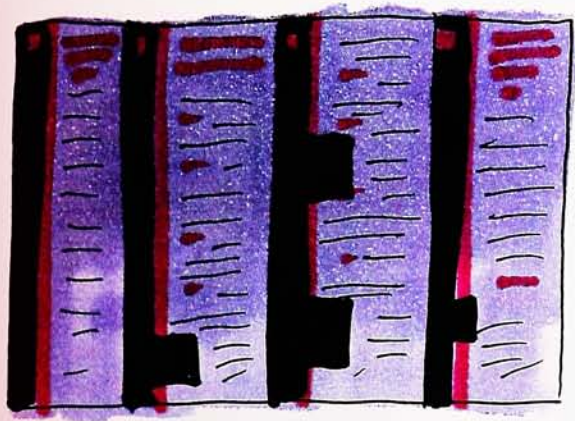
front cover

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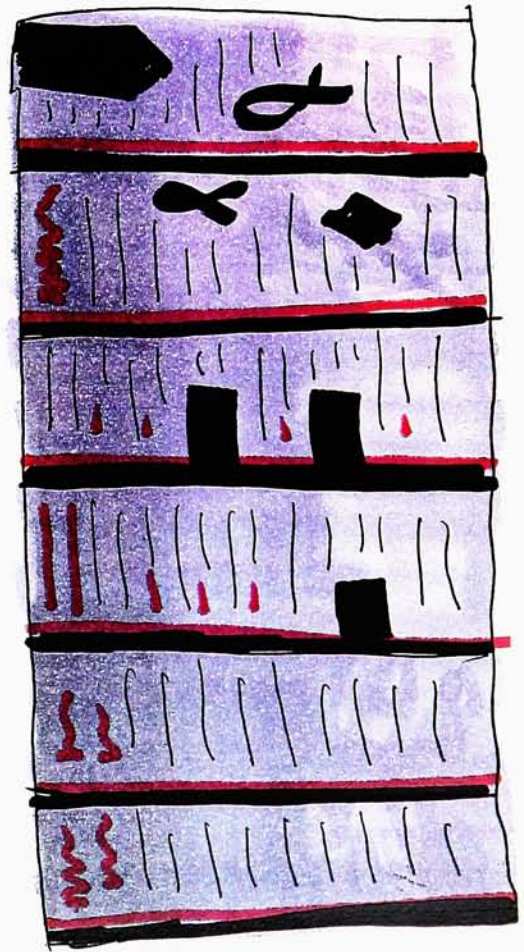
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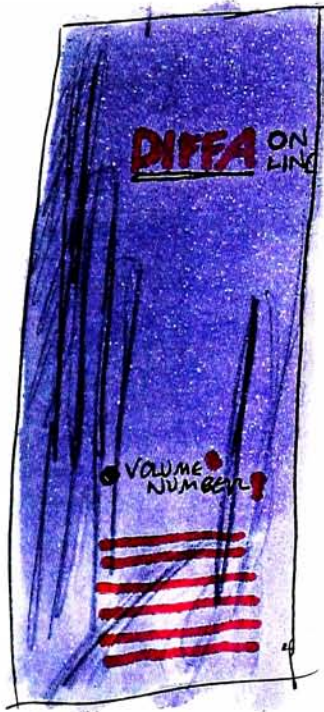
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FRONT COVER SKETCHES

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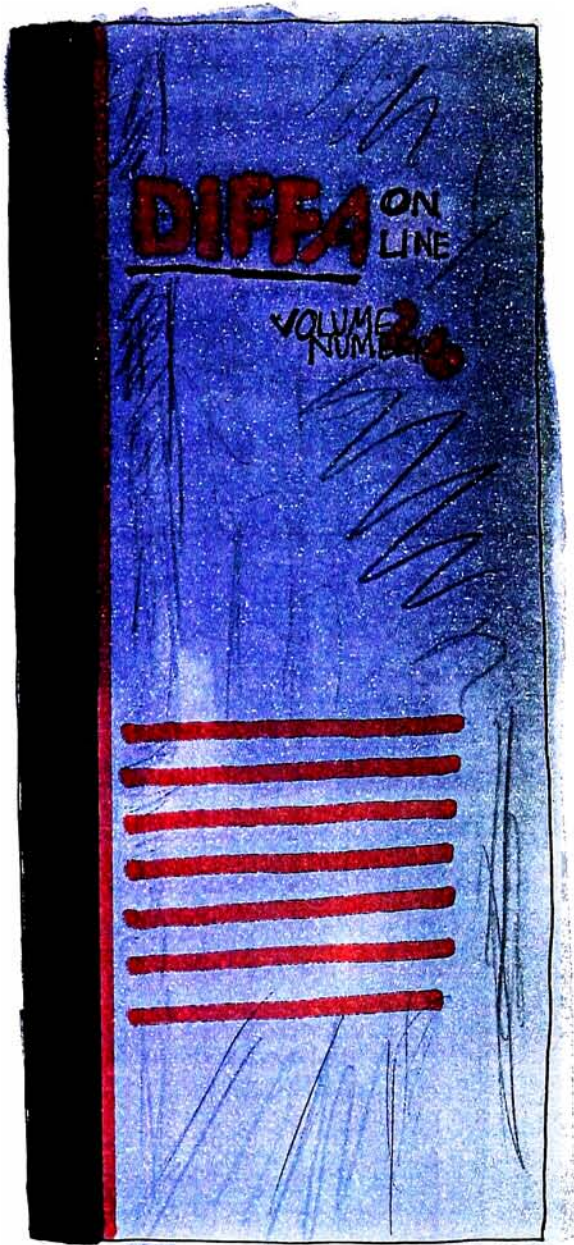
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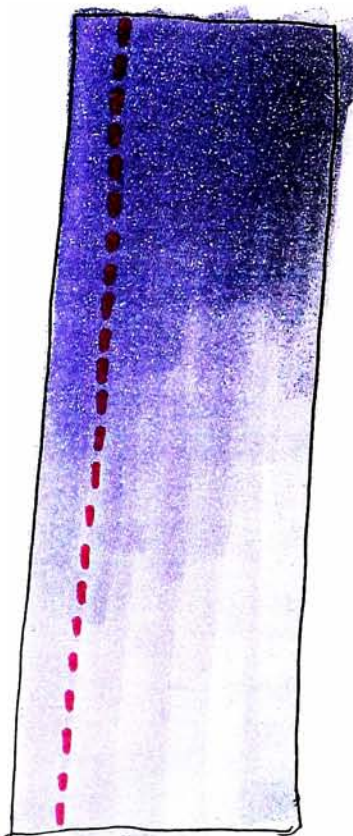
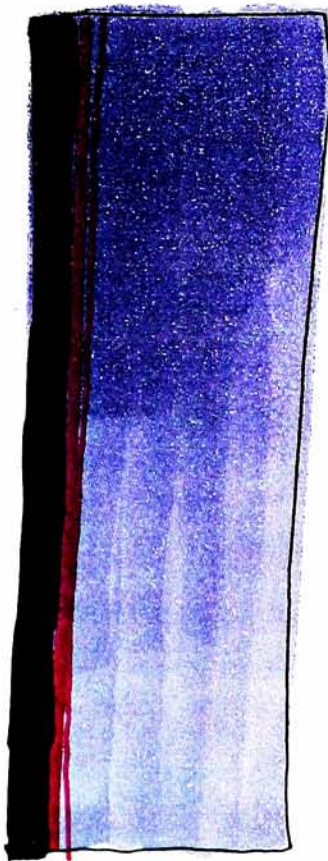
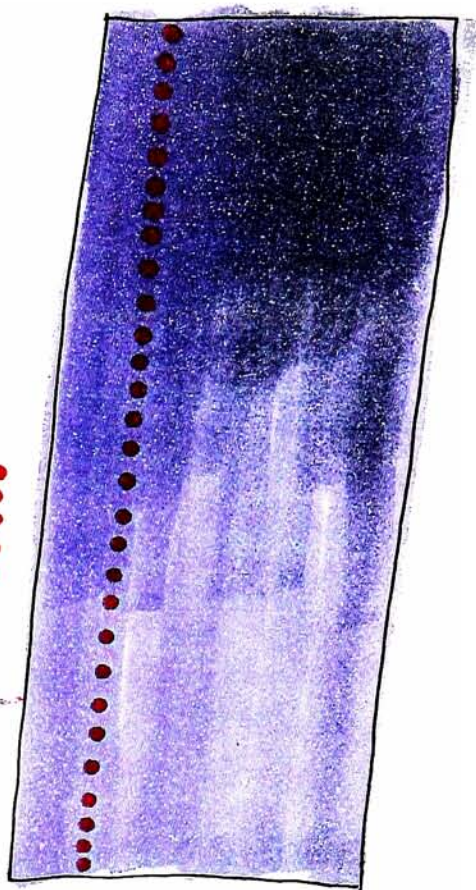
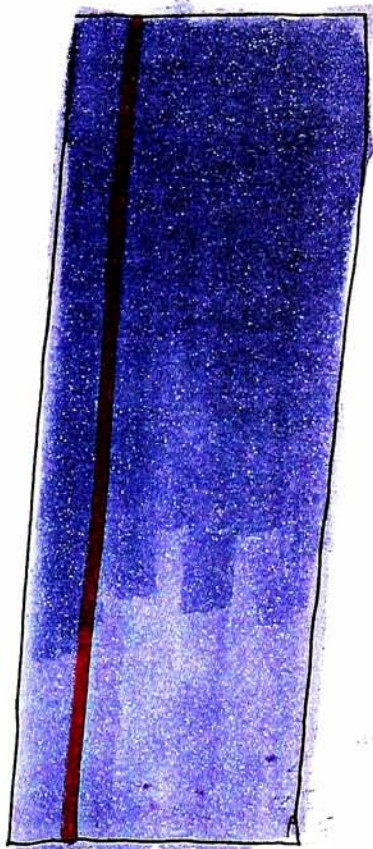


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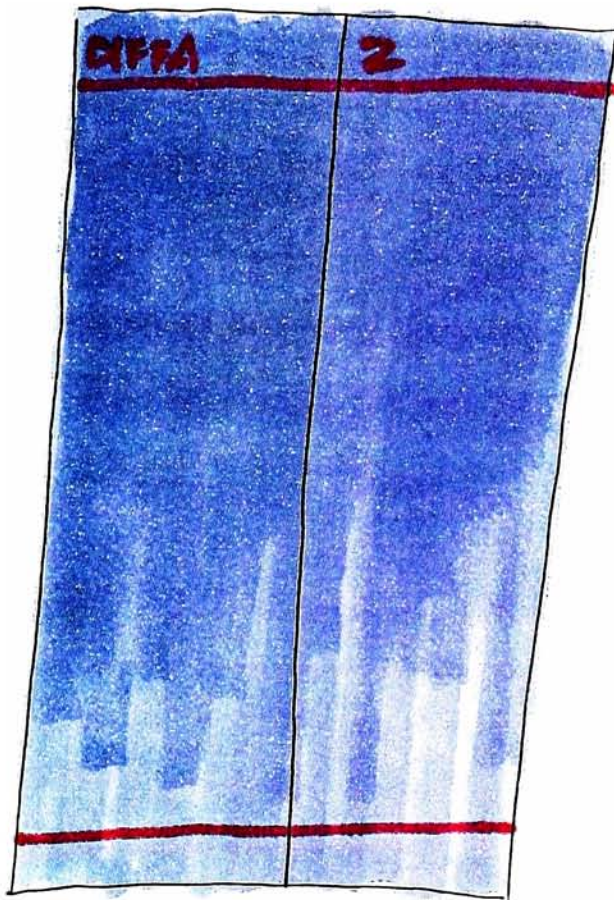
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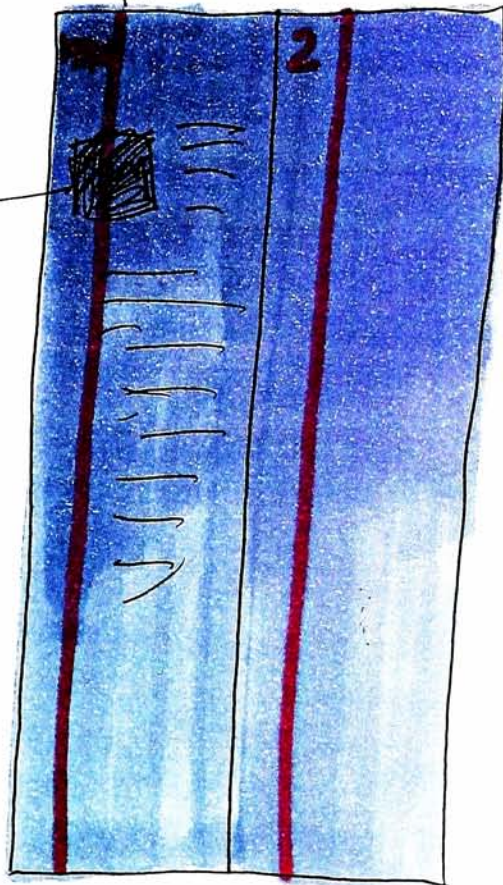


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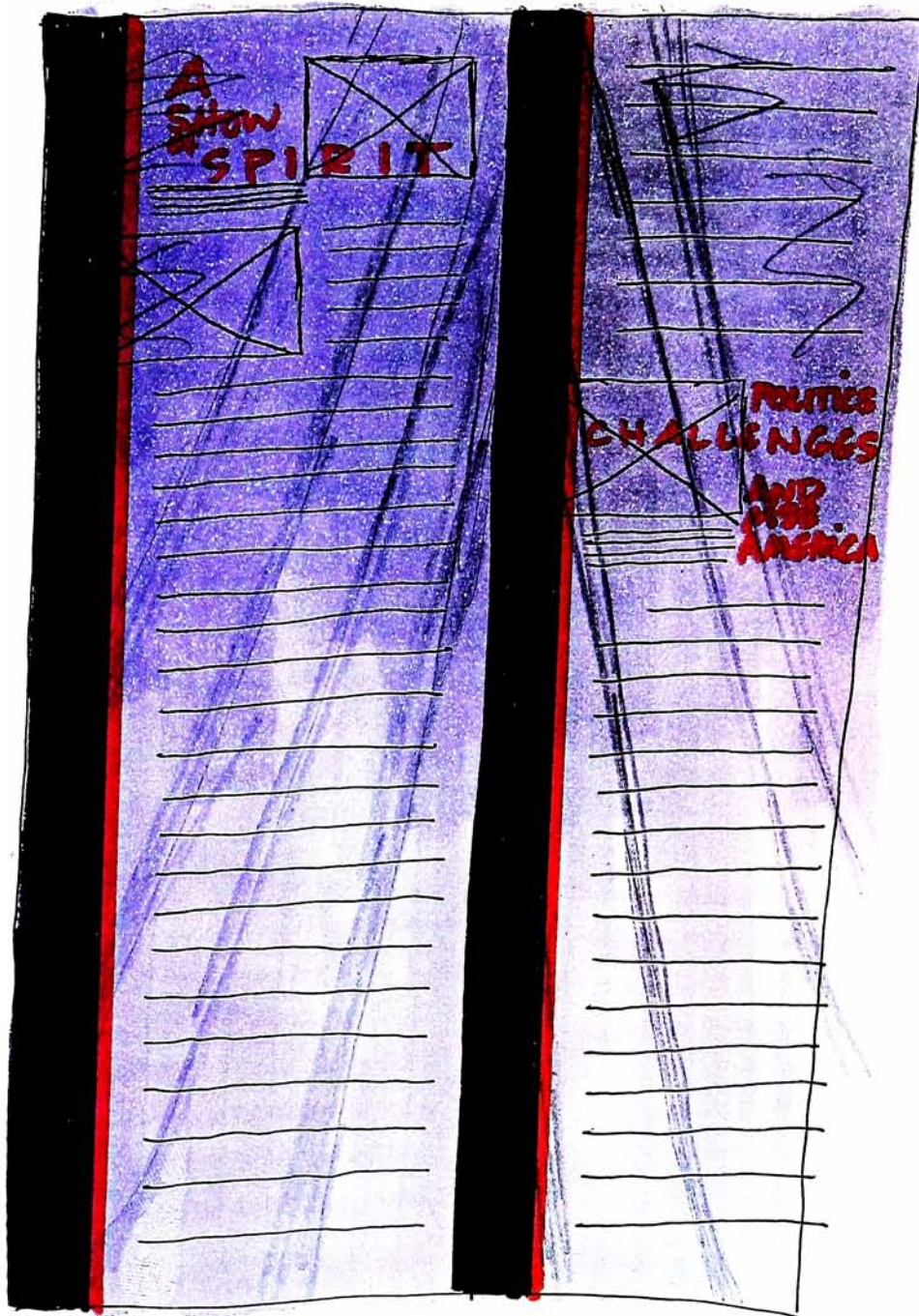


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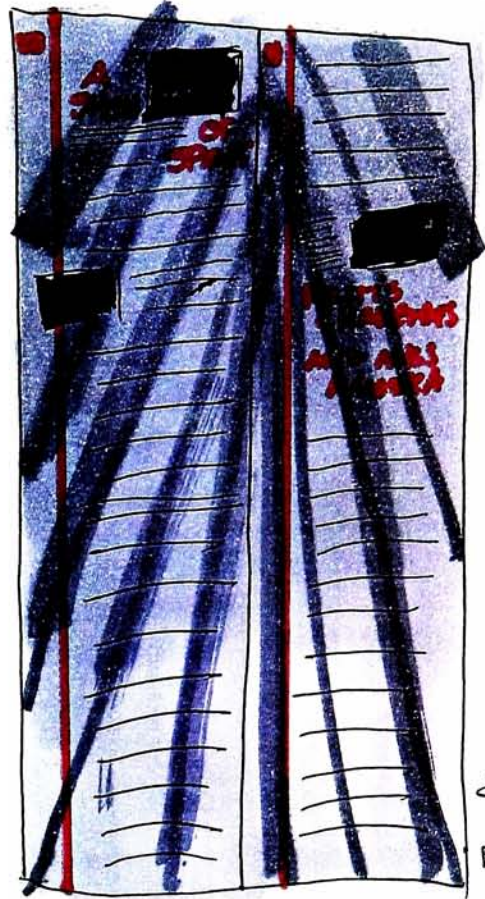
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Spread 1

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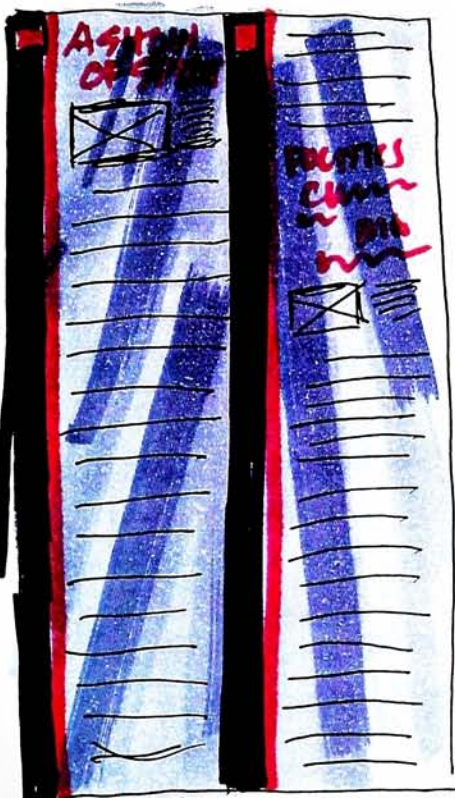


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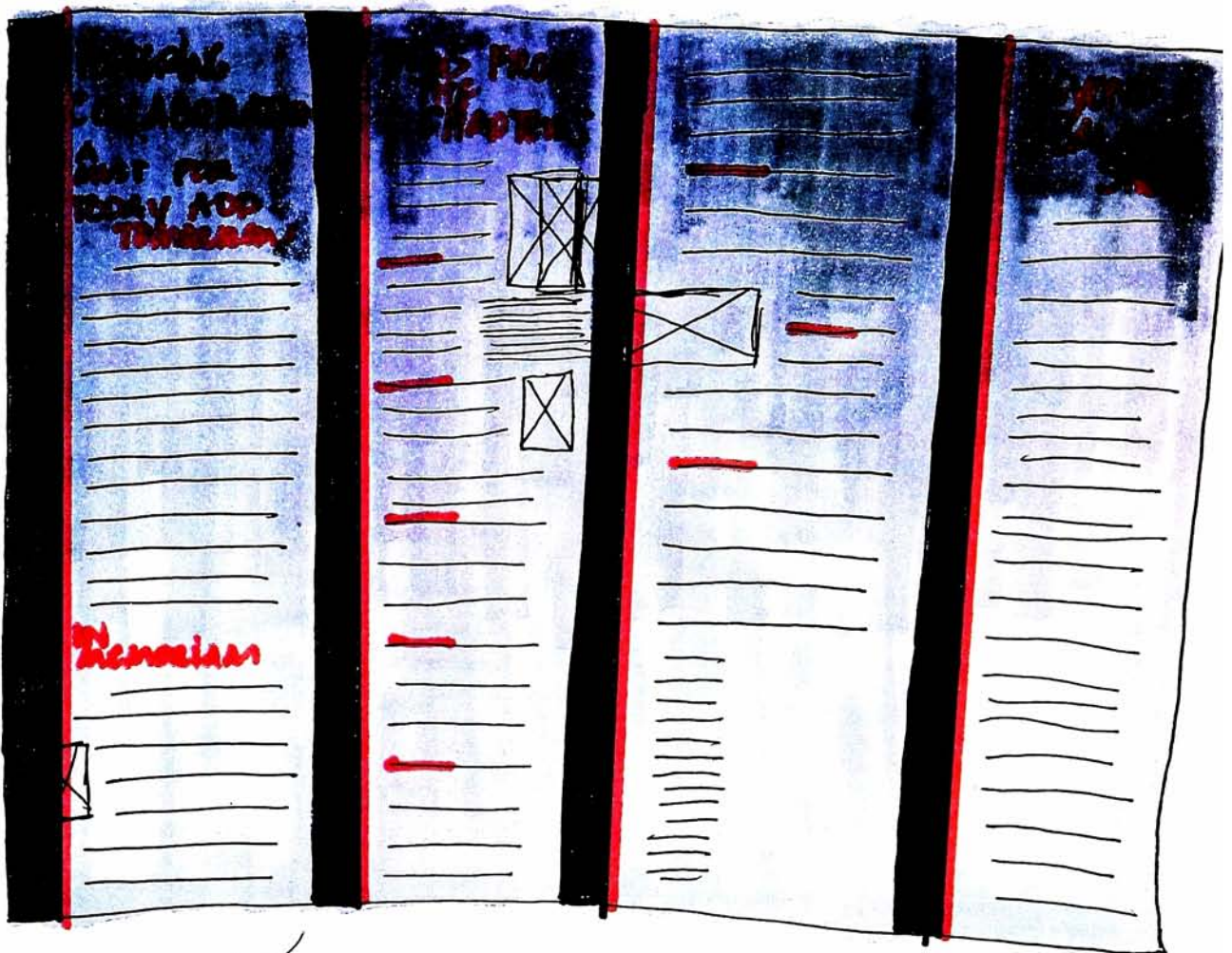
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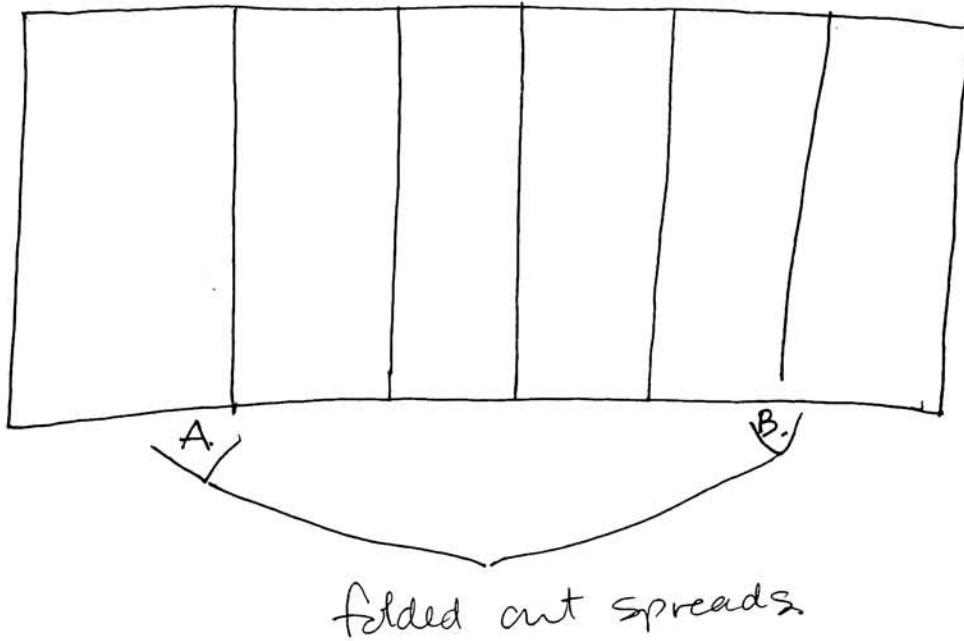
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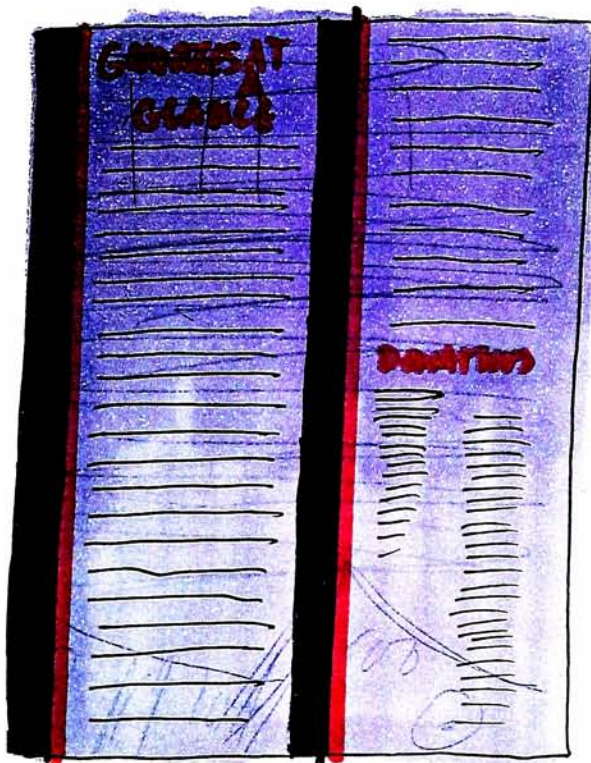
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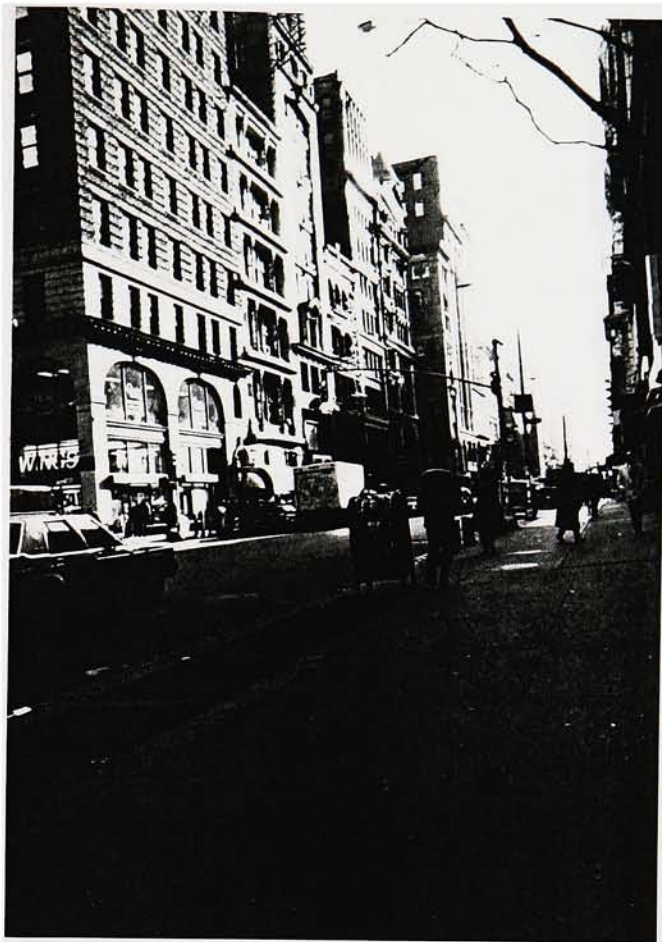


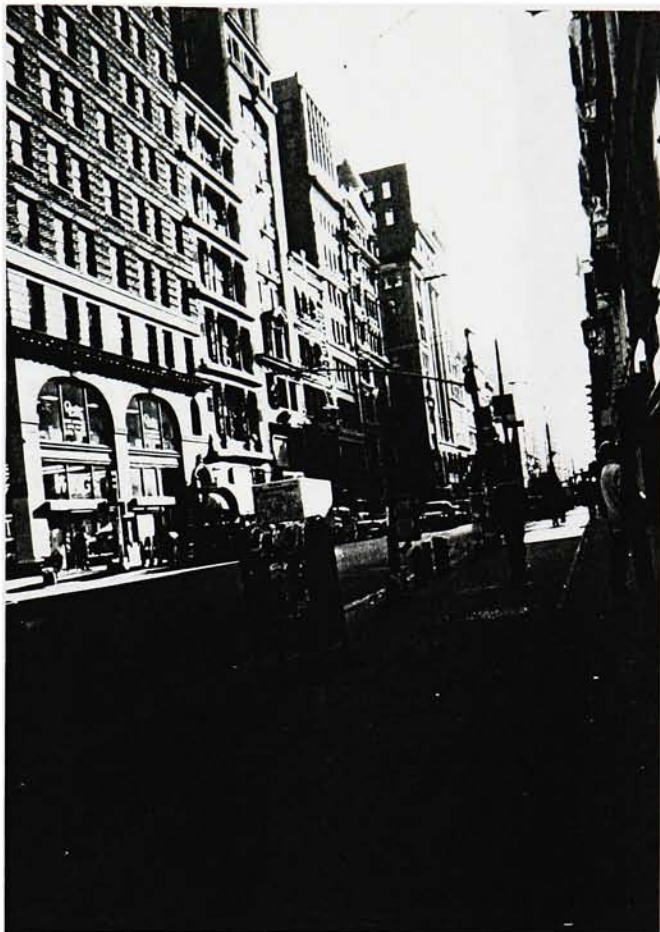
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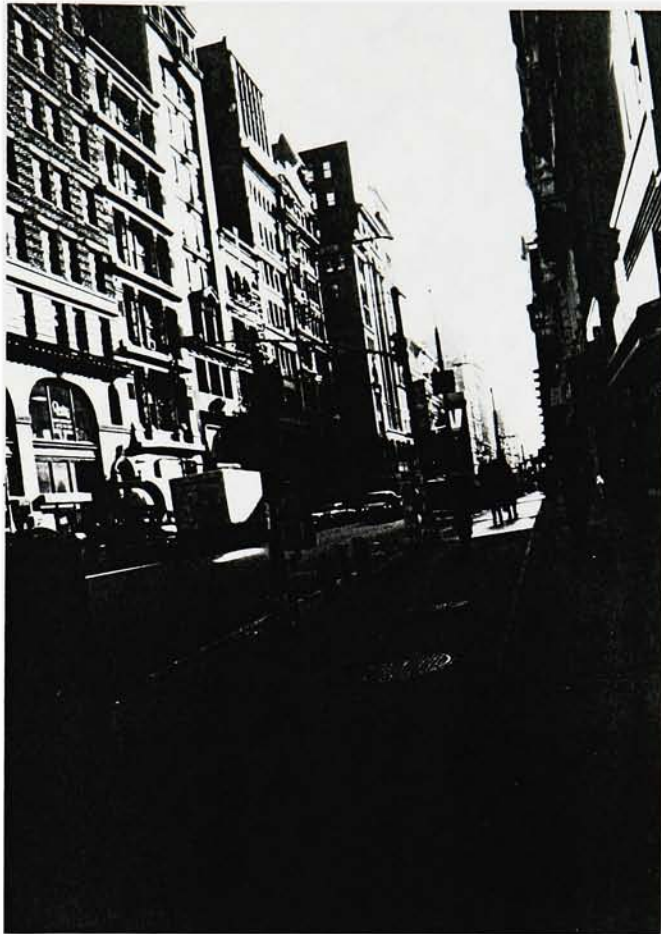
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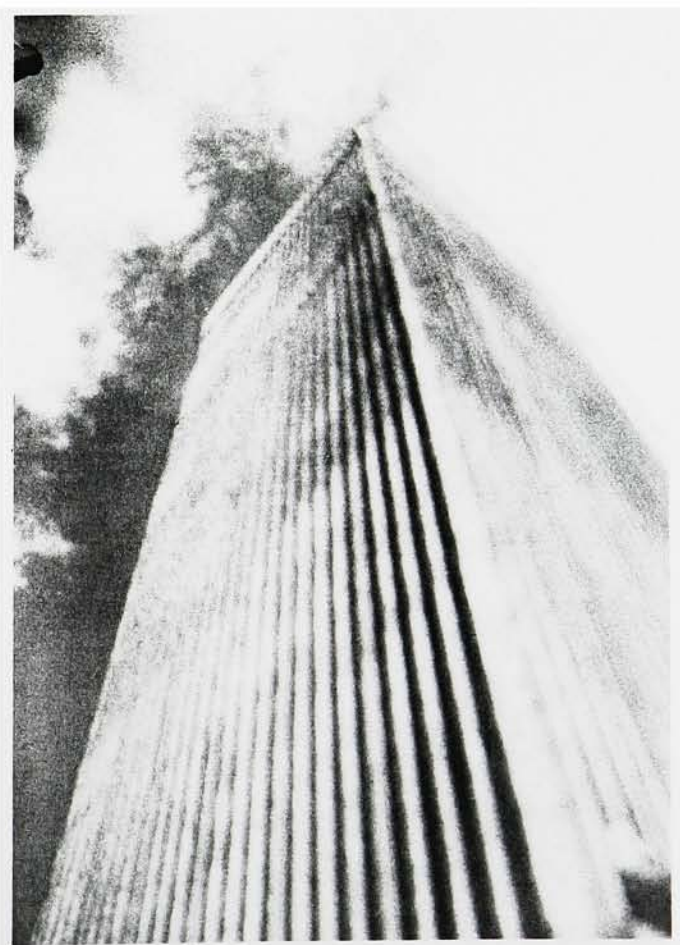
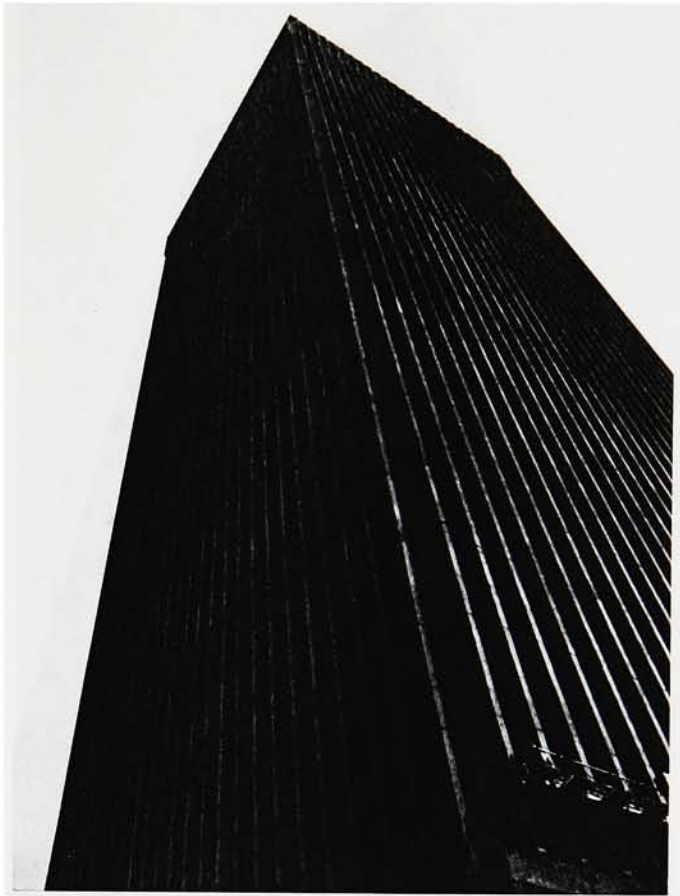
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NYC city - generic
Scene w/
people / action

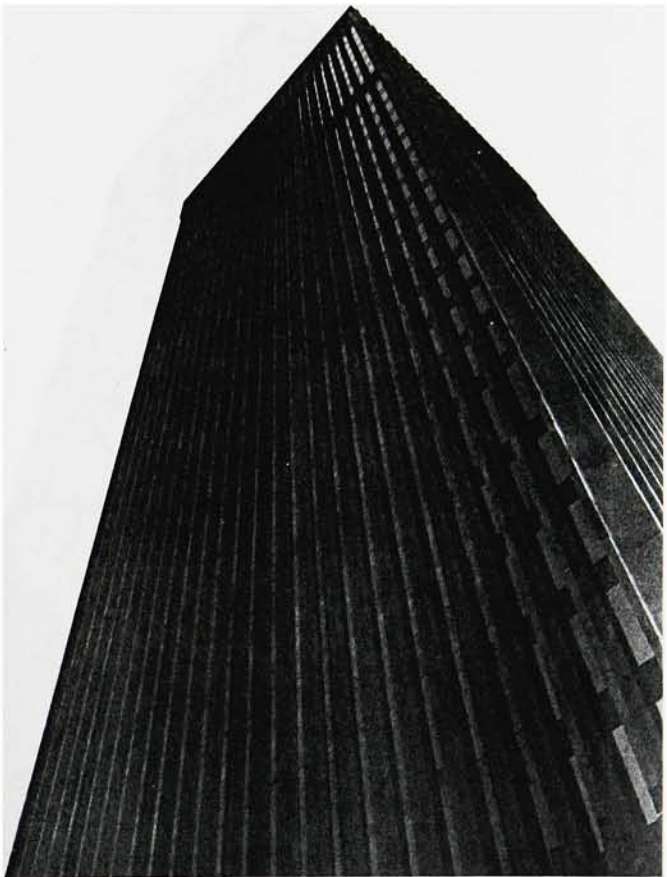
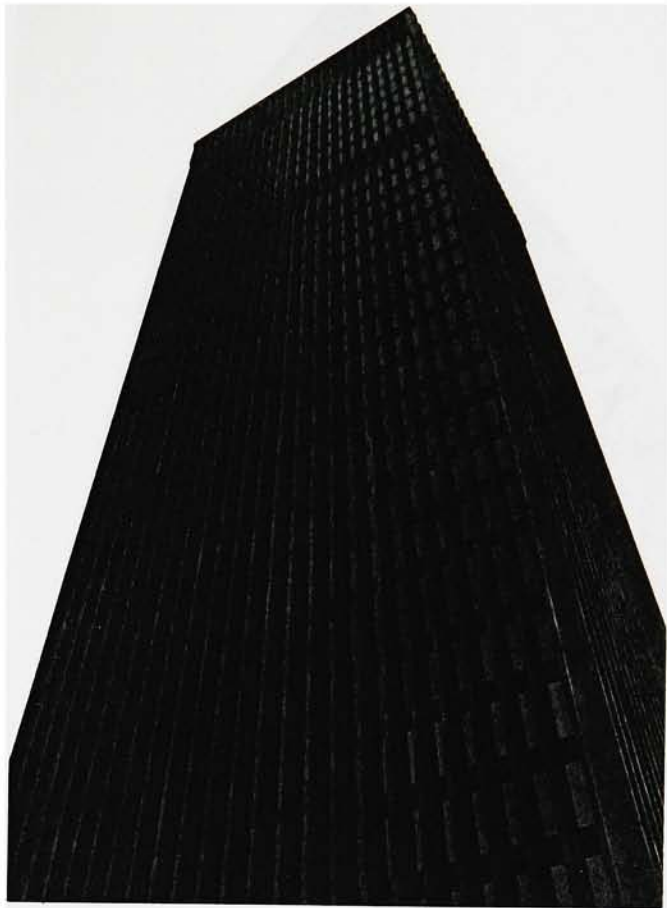


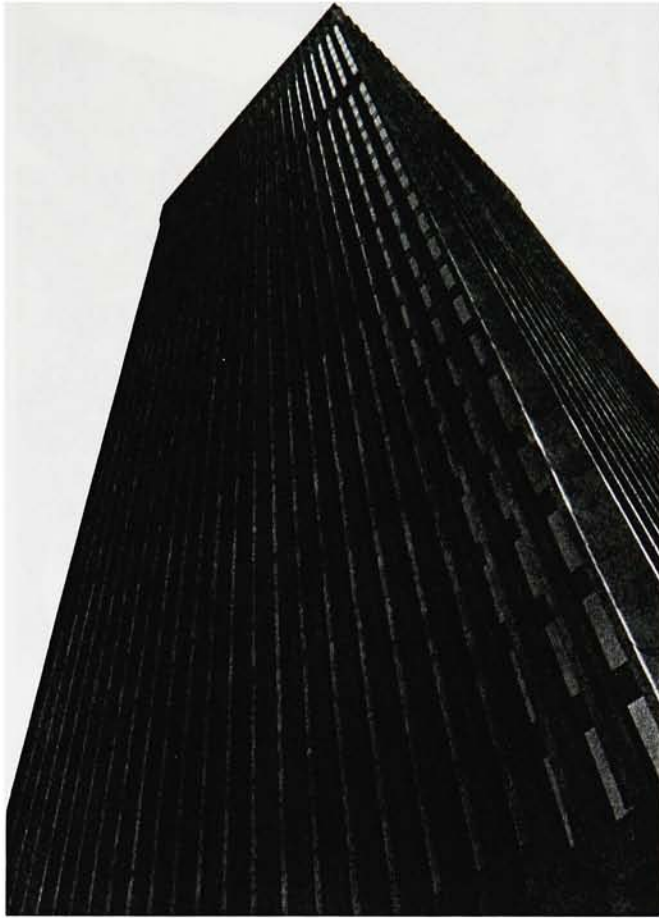








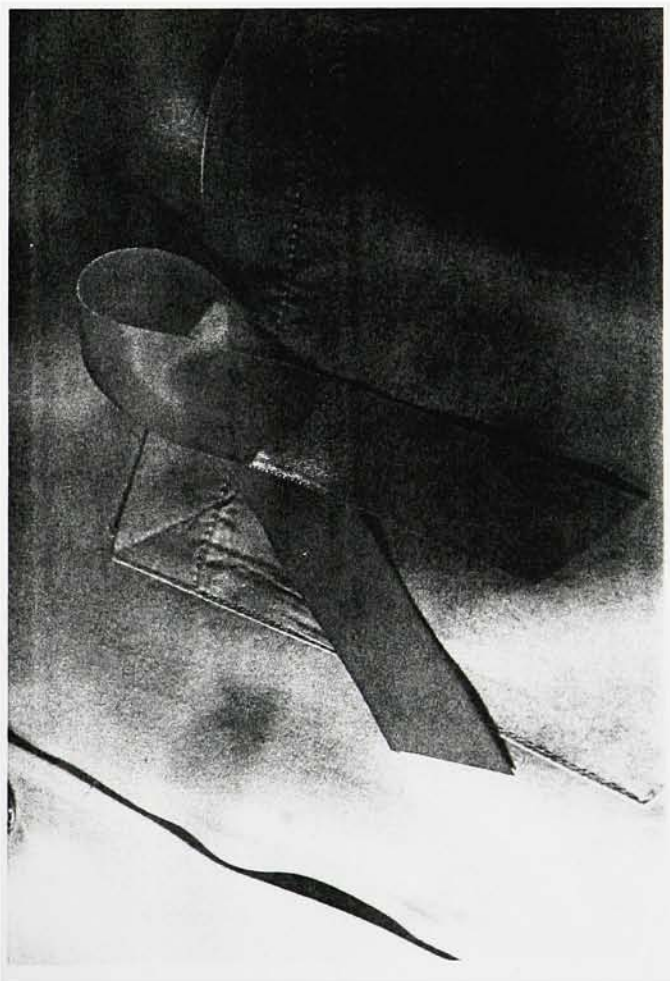
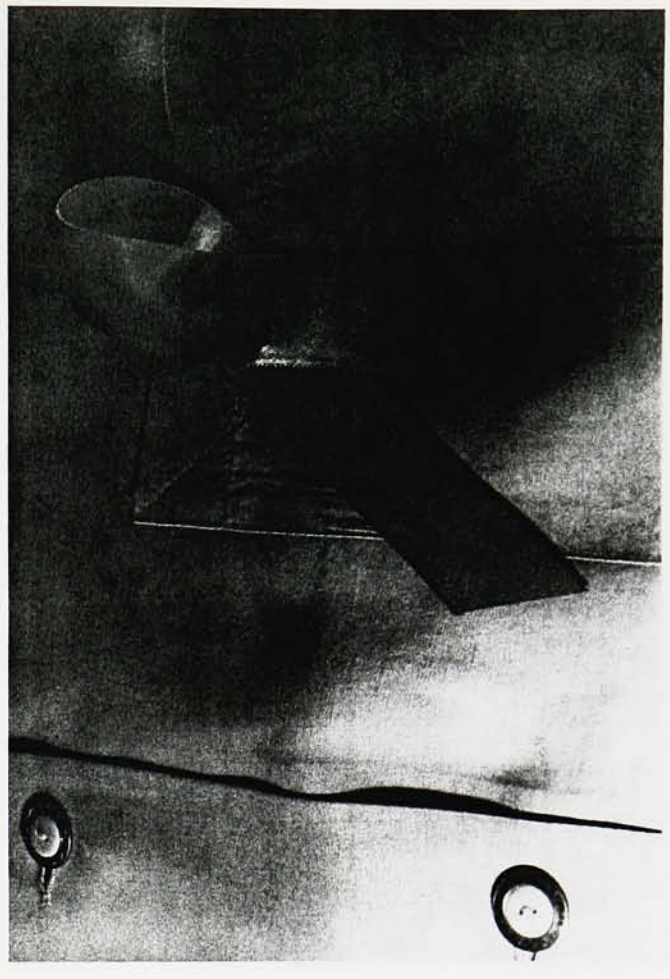


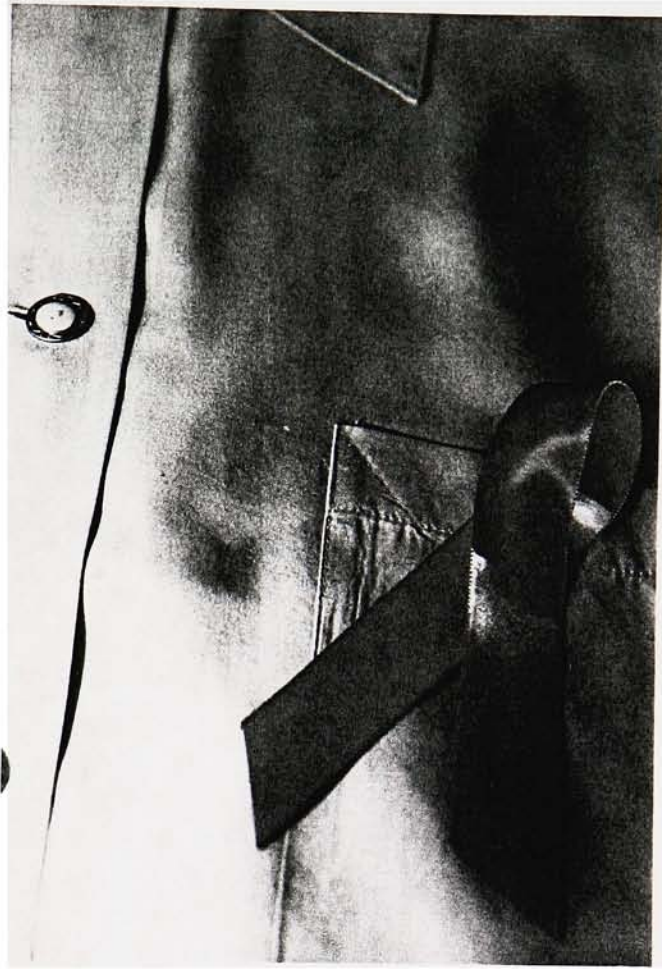












DIFFA
Design Institute for Faith and Action

**ON
LINE**

**VOLUME 2
NUMBER 6**

A Show of Spirit

Politics, Challenges and Miss America

beyond Balance Sheets

Fostering Collaboration

Grantees at a Glance

DIFFA Memorial/ Honorary Donations

Notes on Development

DIFFA WHAT IS THE DESIGN INDUSTRIES FOUNDATION FOR AIDS?

- The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings and architecture, DIFFA now encompasses fashion, graphic design, textile, interior design, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.
- DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that provide direct services (e.g. food, housing, care) to people with HIV and AIDS illness; foster awareness and prevention through education and outreach programs; and promote public policy and advocacy initiatives. The Foundation also supports community-based clinical trials.
- DIFFA provides grant-making counsel and management services to corporations and others wishing to support HIV/AIDS related projects of organizations. Complementing its grant making is the Foundation's leadership role in stimulating the philanthropy's response to AIDS.
- DIFFA is an informational resource on HIV/AIDS matters to firms, associations and individuals both in and outside of the design community.

DIFFA ON
Design Industries Foundation for AIDS LINE

• VOLUME 26
NUMBER 6

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A SHOW

• SPIRIT

After two years of planning; Kate Clarke (better known as "Queen Kate"), executive director of Heart to Heart AIDS Support Services and a key player in An Event in 3 Acts' Louisville Committee, greets HEART STRINGS cast members as they arrived in Louisville. Below: Roy Fry of the Actors Theater, Louisville, with Mercedes Ruehl at the gala HEART STRINGS performance.

directors, choreographers, costume and set



designers, singers and dancers, one manager, and a dog (the producer's beagle Buford), descended on San Diego in January to begin rehearsals of HEART STRINGS. There were long, hard intense rehearsal days before a student audience saw the very first preview of the show on February 7.

Then came six months on the road, six months of bus rides from city to city, where host committees had done all the prep work - handling accommodations for the cast, eliciting community support for the tour, working out details of the pre- and post-performance parties and dinners, arranging for site visits to local AIDS service organizations.

The goal of the tour - to raise money for community based AIDS organizations throughout the country and enlighten audiences about the realities of AIDS and HIV illness in an entertaining way - was realized many times over. But of equal importance to the HEART STRINGS troupe would be the touching moments along the way.

It was the spirit of **An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You**, for example, that moved the San Diego Gay Men's Chorus to follow the troupe to Palm Springs and Los Angeles at its own expense. Also in Palm Springs at the time of the tour was a couple from Wisconsin whose son had died of AIDS a year earlier. As the AIDS Memorial Quilt was being set up, the couple came by to find a panel in memory of their son. Volunteers unfolded the very panel they were looking for.

In Sacramento, the Quilt display was entirely staffed by mothers who had lost their sons to AIDS. Before leaving Sacramento, HEART STRINGS producer David Sheppard visited the display and was led by those mothers, one by one, to their son's panels. The experience left a very deep impression. In Denver, the cast set up tables, prepared food and sang at a dinner attended by more than 200 people with AIDS, their families, friends, and caregivers. In Dallas, a visit to Bryan's House proved to be difficult emotionally. There were twelve to fifteen children there the day of the visit, and cast members got to spend time with each one of them. At the end of the visit, the cast found itself performing a tearful rendition of a song from HEART STRINGS ("Human Heart"). The cast also visited Dallas's Dairy Center, an adult day care center, and the Food Pantry. The site visits would result in an especially powerful performance for the Dallas audience.

In addition to the touching moments there were heartening ones, like the visit to the San Antonio AIDS Foundation, which is now the largest multi-service AIDS care facility in the country. When the '89 HEART STRINGS cast first visited the foundation, it was being operated out of a bar and was down to \$2,200 in the bank. That last tour, however, made it possible for the foundation to put a down payment on the building it is now housed in. Dental care, food delivery service, day care, housing, case management, and pastoral care are among the services the foundation provides.

Finally, there were challenges, both large and small: doing performances before rowdy student audiences; getting meaningful support in cities like Knoxville and Providence, which had never had a major AIDS fund raiser. But challenge was never a stranger to the 35 - member cast and crew and the volunteers that helped with the production all along the way. Students got the message of the show and ended up cheering the "little engine that

performers. Knoxville, through its strong committee, excellent public relations, committed student leadership, and an appearance by Julie Haggerty, would become "the little engine that could." And a volunteer from Providence (which was a relatively late addition to the tour) would characterize the experience as a "high profile community event bridging various segments of the community to AIDS issues and service providers."

Final figures indicate more than \$4 million in grants to organizations in the 32 cities the tour traveled to. And when the time came for the final performance in Atlanta on June 29, **An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You** proved to be a real show of spirit.

POLITICS • CHALLENGES



Above: John F. Hartman, president; Ron Ferraro, recently appointed director, western region; Leanza Cornett, Miss America 1993; Steve Hensel, chair, Seattle chapter; Dr. June E. Osborn, chair, National Commission on AIDS; and DIFFA chair George Slowik, Jr.

AND

MISS AMERICA

from across the country converged on Washington

D.C., the weekend of October 9 for the Foundation's annual meeting, which was timed to coincide with the display of the NAMES project AIDS Memorial Quilt and the 1992 National Skills Building Conference (coordinated by the AIDS National Interfaith Network, the National Association of People with AIDS, and the National Minority AIDS Council).

DIFFA's annual luncheon, held at Loews L'Enfant Plaza Hotel, began on a somber note when Chair of the Board George W. Slowik, Jr., asked for a moment of silence in memory of DIFFA co-founder Larry Pond, who had died a few hours before the luncheon. The mood then took on a subtly political air when Mary Fisher and Bob Hattay (both of whom are living with HIV illness) each addressed the luncheon. Fisher (who had spoken at the Democratic National Convention) commended DIFFA for its work and Hattay (a speaker at the Democratic National Convention) commended Fisher for bringing "an important message to a party that won't listen to me."

It was the softspoken Dr. June Osborn, chair of the National Commission on AIDS, however, who, while characterizing herself as bipartisan, got right to the point when she unequivocally stated that "AIDS is the epidemic of our century and beyond."

"Are we doing enough?" Osborn rhetorically asked. Then, using her hands to try to quantify "enough," she said: "We're so far below 'enough' that it's a dumb question." One important reason for the "rotten job" we're doing, said Osborn, is the "hesitancy" to talk about prevention in meaningful language out of fear that doing so would condone behavior associated with AIDS. In addition, Osborn called homophobia "an intolerable stain on this country's conscience." Moving on to the question of health care, Osborn pointed out that "AIDS did not cause problems in our health care system. It simply put the straw on the back of the ugly camel."

Another special guest at the meeting was Leanza Cornett, Miss America 1993, who narrated the presentation of DIFFA's "Unsung Heroes." She also took the opportunity to assert her commitment to fighting AIDS. "I'm tired of seeing my friends die," said Cornett.

DIFFA chair George Slowik closed the meeting with a challenge for DIFFA to double its grant making by 1994.

NEWS FROM THE

• BOSTON

• CHAPTERS

Communities from Rockport to

Provincetown were aglow in "a message of hope and understanding" at 9 p.m. on the night of August 22. Under the direction of DIFFA/ Boston events co-chair Marilyn Stahl, the chapter inaugurated its first Light Up the Night event, which was cosponsored by Design Times magazine and involved dozens of community based groups. Contributions were encouraged, reports Stahl, but more important was the chapter's success at reaching all levels of society and promoting a new level of awareness about AIDS and HIV. Hundreds of spectators turned out for DIFFA/ Boston's Celebrity Polo fund raiser, held September 20, at the Myopia Hunt Club in Hamilton, Massachusetts. Events of the day included a fashion show, silent art and jewelry auction, and champagne buffet. The event netted \$10,000.

With beer and martinis, hot dogs and caviar, Barneys New York celebrated the opening of its new Chicago store as a benefit for DIFFA/ Chicago. The star of the

evening was DIFFA Trustee Donna Karan, who made a grand entrance on the back of a Harley Davidson and introduced her new menswear collection. Simon Noonan, vice-president of Barneys, designed "live" windows that featured Second City comedians, dancers video games, and Chicago's leading female impersonators.



• CHICAGO

ABOVE:

DIFFA/ Chicago executive Dennis Krause (center) flanked by DIFFA trustee Donna Karan (left) and DIFFA/ Chicago chair Linda Bartlett (right).

• DALLAS



ABOVE:

Fashion model Jan Strimple wearing Dallas Collection jacket designed by Whoopi Goldberg. With her is designer Ken Boyd, one of DIFFA's 1992 "Unsung Heroes."

This year marks a coup of sorts for DIFFA/ Dallas's premier event. The Dallas Morning News devoted its October 14 "Fashion! Dallas" section to the 1992 Dallas Collection. This is the first time the newspaper has ever devoted a section to a charity, and coverage included full-color photos of each jacket, interviews with the designers, and editorial on DIFFA.

• HOUSTON

DIFFA/ Houston's Take A Seat fund raiser has been scheduled for February 27, 1993, at the Decorative Center. The chapter is limiting this year's auction to 100 items designed by artists, architects, interior designers and graphic designers.

• KANSAS CITY

Following the Kansas City performance of HEART STRINGS, a marching band led the way to a gala where decorations ranged from high design to high camp. Fifty artists, architects, interior designers, graphic artists, floral people and set designers outdid each other creating tables for the 600 guests who attended. There was, for example, a neon statue of Venus. And this being Kansas, there was a tornado blowing over a yellow brick road tablecloth. The event was so successful that the chapter is turning it into an annual fund raiser.

• MINNESOTA

Nathan Marcus honored DIFFA/ Minnesota on September 24 with a cocktail party and silent auction in conjunction with a special preview of its Fall 1992 Men's Collection. Among the items auctioned were a Giorgio Armani suit, an alpaca sweater from Robert Comstock, and an ensemble by Jhane Barnes. An

Added highlight to the evening was a photo exhibit, unveiled by DIFFA/ Minnesota Co-chairs Cheryl Gardner and Cheryl Sandeen, spotlighting the chapter's activities and organizations that have benefited from its fund raising efforts.

• NORTH EAST OHIO

Anyone who was in downtown Cleveland on the night of March 29 could not help but notice the glow of red lights that emanated from a rooftop parking garage behind Playhouse Square. The rooftop was the site of the post-performance party for HEART STRINGS chaired by Carol Carr and Bob Gallagher. Some 850 people turned out for the dinner/ dance which featured the Peter Duchin orchestra.

• GREATER SEATTLE

On February 3, Nordstrom's national fashion director, Sarah Davies, will give a presentation on world trends in design at Seattle's Center on Contemporary Art (COCA) as a benefit for the new chapter. An auction of chairs with specially designed slip covering is being planned in conjunction with the presentation. DIFFA/ Greater Seattle is planning a day of Happenings of the Heart on February 14 (see San Diego below for details). Barneys New York is planning a special opening party as a benefit for DIFFA/ Greater Seattle when renovation of its downtown Seattle store is completed in March.

• SAN DIEGO

In the spirit of St. Valentine's Day, chapter volunteers are soliciting individuals and restaurants in the area to host Happenings of the Heart on February 14. "Happenings" can be anything from brunch to cocktail parties or dinners, and hosts determine the appropriate fees to charge guests. All proceeds go to the chapter.

• WASHINGTON D.C.

DIFFA/ D.C.'s annual A Voire Sante fund raiser is slated for November 18 at the National Building Museum. The event, co-chaired by Hanne Merriman and Joan Carl, will feature a dinner, silent auction, Mary McFadden fashion show, and entertainment. Barbara Bush will serve as honorary chair of the bipartisan host committee, which includes senators Ted Kennedy and Orrin Hatch. In an effort to raise levels of awareness and education about AIDS and HIV illness, DIFFA/D.C. is distributing red ribbons on opening nights of the shows and concerts in Washington. The project is also intended to inform theatergoers about the work of DIFFA.

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WESTERN MASSACHUSETTS

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Stephen Belliveau (413) 586-9302

• FOSTERING COLLABORATION

On the front page of

A MUST FOR TODAY

The Washington Post's
AND TOMMORROW

October 9 edition was a photograph of Ken Mattick, 43 years old, covered by a panel of the AIDS Quilt that he had made himself, in anticipation of his death. To the right of the photo was an article about George Bush's attacks on Bill Clinton for his "antiwar" activities in 1969 and Clinton's response to the attacks.

October 9 was the day of DIFFA's annual meeting, held in Washington this year to coincide with the NAMES Project's AIDS Memorial Quilt. Also, sadly that morning, just hours before our annual meeting, we received news that DIFFA co-founder Larry Pond had died, and that the front page seemed to poignantly say what a lot of us in Washington were feeling that weekend: while 225,000 American men, women and children have now been diagnosed with AIDS, the presidential campaign was being framed in terms of a war that ended a generation ago, not one raging within our borders.

Putting politics aside, the sobering reality is that we are now eleven years into the AIDS epidemic, with no cure in sight. And one crucial thing we've learned from these eleven years is that, regardless of who is in the White House, it is the community-based AIDS service organizations across the country that will continue to be on the front lines in the battle against AIDS and HIV illness.

There are now some 16,000 of these agencies, according to the Washington D.C. based Immunodeficiency Collaborative of America. But there is no single organizing body to coordinate and represent the needs of their diverse constituencies. What this means, in essence, is that while the disease has matured, many of the organizations established to fight it have not. Many simply do not have the resources to identify successful approaches; many are unaware of what other organizations, in other communities, are doing.

From the beginning, DIFFA's grant making has been based on a commitment to remain flexible and timely and to gain maximum leverage by encouraging collaboration and partnerships. It seems clear now that the challenge of the coming months will be to foster the kind of collaboration and partnerships that will bring a united voice to government leaders and establish a means for coordinating the limited resources of HIV/AIDS service delivery and public education.

John F. Hartman
President

IN MEMORIAM



DIFFA co-founder Larry Pond

died October 9, 1992 in New York City's St. Vincent's Hospital after a long battle with AIDS. He was 42 years old.

A memorial service was held at Grace

Church in New York City on October 24. Larry spent a good part of his career in the contract design and architectural industry with Stendig International, serving as vice-president of environmental research and planning in San Francisco and as senior vice president in New York. He was also director of marketing and sale for Herman Miller of Canada, and served on the board of directors of the Resources Council and as a board member of Designer's Saturday. Larry's standing in the design community allowed him, along with Patricia Green, to initiate an industry response to AIDS/HIV by forming DIFFA in 1984. He is survived by his parents, Lois and Bill Pond, a sister, Barbara Ann Richard, and his longtime companion, Stephen Gooch.

• BEYOND

The 1992 tour of An Event in 3 Acts,

BALANCE SHEETS

which wound its way across the

country last spring, raised far more than the \$4 million it netted. As DIFFA begins granting the money raised, the tour's corporate sponsors are adding up benefits that go far beyond the balance sheets. For companies like Allied Fibers, The Prudential Foundation, Sebastian International, and Continental Airlines- whose contributions to DIFFA could just as easily come in the form of a check- the ability of An event in Three Acts to educate and raise awareness about the AIDS epidemic is as critical as its money-raising potential.

"Entertainment is an incredibly powerful tool in creating public awareness," states Peter Goldberg, president of the Prudential Foundation. "With the HEART STRINGS 2 tour, we were able to reach people and get them to listen- in a way that many of them hadn't before."

For Sebastian International, presenting sponsor of An Event in Three Acts, the tour brought educational benefits into the beauty salons that carry its products. "You always talk about something at the hairdresser's," points out Ralph Coccara, vice-president of sales for region II at Sebastian. "Why not talk about a real issue? When the show is in town, it brings the issue to a local level; stylists take their clients, everyone talks about it. Through the vehicle of music and entertainment, people can learn a great deal more than they would simply by being lectured to."

The educational aspect of the tour is especially significant at Sebastian, Coccara says, because it's an essential aspect of the corporate philosophy. "We believe people should be exposed to issues and see them for what they are," he says. "That's what Sebastian is all about."

Continental Airlines, whose help included flying in HEART STRINGS personnel, as well as stars of the shows, was gratified by the learning process the tour inspired. "It enlightened people in an extremely positive way," observes Susan Hirsch, manager of community affairs for Continental.

Nancy Warner, a southern contract manager for Allied Fibers, who was on hand at the Palm Springs, Los Angeles, Knoxville, West Palm Beach, Miami, and Atlanta shows, says she saw much more than entertainment going on at the shows- a gratifying experience for a corporate sponsor. "I laughed, cried, and found each performance to be new, fresh and exciting," she says. "I brought guests to each performance and, in each case, the show accomplished its task."

Allied's guests raved about the talent in the show, Warner says, and later, when its impact had sunk in, quietly said the show had given them a better understanding of the AIDS crisis.

"Best of All," says Warner, "many of our guests said that they planned to become involved. The 'Act III' aspect of the tour- you- really hit home to many individuals I met with. People are realizing that their personal involvement is needed and that they can make a tremendous difference." In addition, Warner noted that Allied hoped to set an example for other corporations in their sponsorship of the tour.

• NEW

DIFFA is pleased to announce FACES

that Rosemary Kuropat has joined its national office as director of development. Ms. Kuropat replaces Steven Kolb, who now holds the position of director, eastern and midwestern regions.

Another addition to DIFFA's staff is Ron Ferrero, who has been named director, western region, and is based in San Diego.

•GRANTEES

This past August,

the **National Association of People with AIDS**

ALANCE

(NAPWA) (which recently was granted a two-year award of \$50,000 from DIFFA that includes a challenge with a potential for raising \$90,000) released the findings of a national study of 1,800 individuals living with HIV and AIDS.

The survey, "HIV in America: A Profile of the Challenges Facing Americans Living with HIV," reports an alarming rate of violence against people with HIV (21% said they had experienced violence in the community) and concludes that the traditional safety nets our society has constructed for people who become sick or disabled are not there for a large proportion of people living with AIDS: paying rent and buying food was a financial hardship for nearly half of those surveyed; more than half said they had trouble finding enough money to pay for medicine, clothing and transportation.

The **CARE Consortium** in Washington D.C., is one of several DIFFA grantees that recently received grants specifically earmarked for their emergency assistance funds. These are the organizations people with AIDS or HIV turn to when they're threatened with eviction or they can't pay an electric bill or they need money for medication. Keith Fabre, deputy administrator of the CARE Consortium (which received a \$5,000 grant from DIFFA/D.C.), tells the story of an HIV positive woman with two children who was on a "downward spiral". She and her family had been living in a room (after being forced out of an apartment) and were now facing eviction from the room. If the CARE Consortium had not provided her with the rent she needed, she and her family would have been homeless that night. And, as Fabre points out, it's harder to place a homeless person than to save off an eviction. An ancillary benefit to the people who come to the CARE Consortium seeking emergency financial assistance is the information they receive on medical and other services available to them. Significantly, Fabre notes that women now constitute more than 40% of the CARE Consortium's client base, and 50% of those women have children.

When the **Foundation for Interfaith Research and Ministry** in Houston received its first DIFFA/Houston grant four years ago, it had a network of 14 churches with a total of 300 volunteers, according to volunteer coordinator Tori Williams. Today, 1,200 volunteers working through 65 churches from Corpus Christi to Beaumont, Texas, meet the day-to-day needs of people with AIDS and HIV. It could mean cleaning house or driving a client to the doctor; it could mean sitting with a client in the hospital or delivering food at home. The dedication of FIRM volunteers might, to some, seem above the call of duty: Williams tells of volunteers sitting in a parking lot of an apartment complex, quietly waiting for a drug deal to be completed before getting out of their car to deliver food. FIRM's most recent grant from DIFFA/Houston (\$13,500) says Williams, is essential to sustaining its program.

The difficulty people with AIDS and HIV face getting the services they need is compounded for prisoners and parolees with AIDS. Two thousand inmates in New York State prisons have died of AIDS-related causes since 1981, according to Nancy Mahon, director of the **Correctional Association of New York's AIDS in Prison Project**. Official estimates indicate that 15% of the state's 62,000 inmates are HIV-positive. The AIDS in Prison Project's three pronged approach addresses the urgency of providing basic education about AIDS and acting as advocates for prisoners. The \$15,000 Foundation grant recently given to the organization helps support its HIV clearinghouse and hotline, its policy work, and its advocacy efforts.

Characterizing the project as representing a new area of AIDS activism, Mahon says: "DIFFA grants have allowed us to disseminate a lot of information about AIDS to a population that has not had access to this information." Support from

DIFFA also helps to identify important policy issues Mahon's organization has been instrumental in bringing to the forefront of public attention, for example, is the tuberculosis epidemic New York City now faces. Other recent grants identified by the Love Ball Committee demonstrate the Foundation's continued support for programs that reflect forward thinking and innovation: \$15,000 to the **New York City High Schools HIV/AIDS Program**, which encourages condom availability and AIDS education; \$5,000 to the **Institute for Urban Family Health**, toward alternative therapies such as acupuncture, homeopathy, and nutritional education; \$35,000 to the **Bronx Municipal Health Center** toward the support of New York City's only day care center for children with AIDS and HIV; \$25,000 to the **Foundation for Research on Sexually Transmitted Diseases** toward transitional housing for prostitutes with HIV illness. Taken together, the 44 grants awarded in DIFFA's most recent granting cycle paint a picture of organizations that are weaving the much-needed safety net for people living with AIDS.

DIFFA MEMORIAL/ HONORARY

JUNE 1 - SEPTEMBER 30

•DONATIONS

•\$50,000-\$99,999

Daily News Record

Meredith Corporation

Wolf Gordon, Inc.

•\$10,000-\$24,999

Gretchen Jordan

John W. Jordan

JP Morgan

•\$2,500-\$4,999

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Robert Moraw

National Leadership Coalition on AIDS

Parker Hannifin Corporation

Revco

Saks Fifth Avenue

The New York Community Trust

Weststar Media, Inc.

Whitman Huffman Rhein & Co., Inc.

•\$1,000-\$2,499

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Cahners Publishing Company

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National Leadership Coalition on AIDS

Neiman Marcus

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Additional Honorariums from:

Jeffrey Arnold

Louise Keyes

NOTES

- The pink triangle,

David Spada's freedom ring,

ON DEVELOPMENT

and the color lavender are three of the ten Absolut symbols chosen by Advocate and Carrillon Importers Ltd., to commemorate the magazine's 25th anniversary. Leading gay and lesbian artists were commissioned to produce the art, which raised money for DIFFA through a live auction held at the Palace in Hollywood on October first. Proceeds from the sale of **Absolut Symbol posters** also go to DIFFA. Posters cost \$100 (plus shipping and handling) and are available through Liberation Publications, (800) 388-8899.

• Full-color fashion illustrations by 22 top designers (along with their photos and bios) grace the pages of the **1993 International Fashion Desk Diary**, created by Shirley Kennedy. This is the perfect present for the fashion aficionado. The diary costs \$29.95 (plus shipping and handling). To order copies contact DIFFA's national office.

• Jewelry designer **James Arpad** has a new version of his crystal and leather red ribbon to be marketed through **Episode** stores across the nation. The small jeweled pin will sell for \$50 and all proceeds go to DIFFA. Red enamel/gold plate variations are also available for \$30 (large bar pin); \$24 (medium tie tack pin); and \$20 (small tie tack pin). For details contact DIFFA's national office.

• In lieu of (or as an accent to) the tie tack, why not go for the tie? **The Manhattan Menswear Group** is bringing the red ribbon motif into a line of silk ties designed especially for DIFFA. Ties cost \$30 and will be sold at **Bloomingdale's**.

• A kiss is much more than a kiss with **M.A.C. Cosmetics** new matte lipstick, VivaGlam. The Toronto based company that raised thousands of dollars with its Make Up, Act Up, Play Safe tee-shirts is donating every cent made from the sale of VivaGlam to AIDS education, support and prevention (DIFFA has been designated as the U.S. beneficiary of M.A.C.'s program). Lipsticks cost \$12 and are available at Henri Bendel and M.A.C. Industry stores. For details on the location nearest you or to place an order directly call 800-387-6707.

• **Hour Lavigne** has been producing clocks in France since 1848 and 50 of the company's most magnificent (both traditional and contemporary) have been selected for **Beyond Time**, an exhibition to be held at Cy Mann International in New York City, November 20 - December 4. The clocks, made of exotic woods, marbles, diamonds, Baccarat crystal and other fine materials are priced from \$1,200 to \$500,000 and a portion of all sales will go to DIFFA.

• **'Tis the Season:** Before the frenzy of the holidays kicks in and those visions of late-night card-signing start to haunt you, consider this: DIFFA will mail and address a card to each person on your list in whose name a contribution (minimum \$10 each) is made to DIFFA. All you do is choose between two exclusively designed cards: Howard Finster's Angels Love You and Nobleworks The Greatest Gift is Love. Call DIFFA's national office for details.

• It's the stuff decorator's dreams are made of: A Charles Pfister Coffee table, a Ralph Lauren bed, a Lalique vase, original Laslo Willinger photos of Tyrone Power and Fred Astaire, and much more, lovingly put together by **Metropolitan Home** in collaboration with Bloomingdale's as a benefit for DIFFA. The romantic bedroom/sitting room, valued at \$64,978 was on display at Bloomingdale's in New York and every item in the room was up for auction.

• **7th on Sale:** Some 16,000 shoppers elbowed their way through San Francisco's Fashion Center in search of designer clothes and accessories at 'bargain' prices when 7th on sale hit the Bay area the weekend of September 18-20. Chaired by DIFFA trustee Donna Karan, along with Nicholas Graham and Jessica McClintock, the shop-till-you-drop fund raiser had all of the frenzy and panache of its New York predecessor plus some West Coast glamour in the form of Sharon Stone, Richard Gere, Lorraine Bracco, and other Hollywood notables. Like the New York event held in November 1990, the top names in fashion Mary McFadden, Nicole Miller, Oscar de la Renta, Bill Blass, Louis Dell'Olio, to name some were well represented in the three day sale, which was kicked off with a black tie champagne reception/dinner shopping preview that went on until the stroke of midnight. Saturday and Sunday were for the thousands who had paid \$12 in advance for their tickets to shop. As of press date, 7th on Sale, which was organized by the Council of Fashion Designers of America (whose executive director Fern Mallis is vice chair of DIFFA) and the Fashion Center, San Francisco, netted \$2.5 million. DIFFA/Northern California will administer the distribution of 40 percent of the net to AIDS/HIV in the Bay area, Project Open Hand, the San Francisco AIDS Foundation and Shanti Project are receiving the balance.

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DIFFA ON LINE

Design Industries Foundation for AIDS

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DIFFA
Design Industries Foundation for AIDS

**ON
LINE**

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NUMBER 6**

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•WHAT IS

THE DESIGN INDUSTRIES FOUNDATION FOR AIDS?

- The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings and architecture, DIFFA now encompasses fashion, graphic design, visual display, sculpture, exhibit, floral, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds through the awarding of grants to the wide range of needs presented by HIV illness and AIDS.
- DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that provide direct services (e.g. food, housing, care) to people with HIV and AIDS illness, foster awareness and prevention through education and clinical programs, and promote public policy and advocacy initiatives. The foundation also supports community-based clinical trials.
- DIFFA provides grant-making counsel and management services to corporations and others willing to support HIV/AIDS related projects or organizations. Complementing its grant-making is the foundation's leadership role in stimulating the philanthropy's response to AIDS.
- DIFFA is an informational resource on HIV/AIDS matters to firms, associations and individuals both in and outside of the design community.

•VOLUME 2 NUMBER 6

A SHOW

• SPIRIT

After two years of planning;

directors, choreographers, costume & set designers,

performers, one manager, and a dog (the producer's beagle Buford), descended on San Diego in January to begin rehearsals of HEART STRINGS. There were long and intense rehearsal days before a student audience saw the very first preview of the show on February 7. Then came six months on the road,

six months of bus rides from city to city, where host committees had done all the prep work: handling accommodations for the cast, eliciting community support for the tour, working out details of the pre- and post-performance parties and dinners, arranging for site visits to local AIDS service organizations.

The goal of the tour: to raise money for community based AIDS organizations throughout the country and enlighten audiences about the realities of AIDS and HIV illness in an entertaining way—was realized many times over. But of equal importance to the HEART STRINGS troupe would be the touching moments along the way.

It was the spirit of **An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You**, for example, that moved the San Diego Gay Men's Chorus to follow the troupe to Palm Springs and Los Angeles at its own expense. Also in Palm Springs at the time of the tour was a couple from Wisconsin whose son had died of AIDS a year earlier. As the AIDS Memorial Quilt was being set up, the couple came by to find a panel in memory of their son. Volunteers unfolded the very panel they were looking for.

In Sacramento, the Quilt display was entirely staffed by mothers who had lost their sons to AIDS. Before leaving Sacramento, HEART STRINGS producer David Sheppard visited the display and was led by those mothers, one by one, to their son's panels. The experience left a very deep impression. In Denver, the cast set up tables, prepared food and sang at a dinner attended by more than 200 people with AIDS, their families, friends, and caregivers. In Dallas, a visit to Bryan's House proved to be difficult emotionally. There were twelve to fifteen children there the day of the visit, and cast members got to spend time with each one of them. At the end of the visit, the cast found itself performing a tearful rendition of a song from HEART STRINGS ("Human Heart"). The cast also visited Dallas' Dairy Center, an adult day care center, and the Food Pantry. The site visits would result in an especially powerful performance for the Dallas audience.

In addition to the touching moments there were heartening ones, like the visit to the San Antonio AIDS Foundation, which is now the largest multi-service AIDS care facility in the country. When the '89 HEART STRINGS cast first visited the foundation, it was being operated out of a bar and was down to \$2,200 in the bank. That last tour, however, made it possible for the foundation to put a down payment on the building it is now housed in. Dental care, food delivery service, day care, housing, case management, and pastoral care are among the services the foundation provides.

Finally, there were challenges, both large and small: doing performances before rowdy student audiences; getting meaningful support in cities like Knoxville and Providence, which had never had a major AIDS fund raiser. But challenge was never a stranger to the 35-member cast and crew and the volunteers that helped with the production all along the way. Students got the message of the show and ended up cheering the

performers.

performers Knoxville, through its strong committee, excellent public relations, committed student leadership, and an appearance by Julie Haggerty, would become "the little engine that could." And a volunteer from Providence (which was a relatively late addition to the tour) would characterize the experience as a "high profile community event bridging various segments of the community to AIDS issues and service providers."

Final figures indicate more than \$4 million in grants to organizations in the 32 cities the tour traveled to. And when the time came for the final performance in Atlanta on June 29, **An Event in 3 Acts: HEART STRINGS • The AIDS Memorial Quilt • and You** proved to be a real show of spirit.

POLITICS CHALLENGES



AND

MISS AMERICA

from across the country converged on Washington D.C., the weekend of October 9 for the Foundation's annual meeting, which was timed to coincide with the display of the NAMES project AIDS Memorial Quilt and the 1992 National Skills Building Conference (coordinated by the AIDS National Interfaith Network, the National Association of People with AIDS, and the National Minority AIDS Council).

DIFFA's annual luncheon, held at Loews L'Enfant Plaza Hotel, began on a somber note when Chair of the Board George W. Slowik, Jr., asked for a moment of silence in memory of DIFFA co-founder Larry Pond, who had died a few hours before the luncheon. The mood then took on a subtly political air when Mary Fisher and Bob Hattay (both of whom are living with HIV illness) each addressed the luncheon. Fisher (who had spoken at the Democratic National Convention) commended DIFFA for its work and Hattay (a speaker at the Democratic National Convention) commended Fisher for bringing "an important message to a party that won't listen to me."

It was the softspoken Dr. June Osborn, chair of the National Commission on AIDS, however, who, while characterizing herself as bipartisan, got right to the point when she unequivocally stated that "AIDS is the epidemic of our century and beyond."

"Are we doing enough?" Osborn rhetorically asked. Then, using her hands to try to quantify "enough," she said: "We're so far below 'enough' that it's a dumb question." One important reason for the "rotten job" we're doing, said Osborn, is the "hesitancy" to talk about prevention in meaningful language out of fear that doing so would condone behavior associated with AIDS. In addition, Osborn called homophobia "an intolerable stain on this country's conscience." Moving on to the question of health care, Osborn pointed out that "AIDS did not cause problems in our health care system. It simply put the straw on the back of the ugly camel."

Another special guest at the meeting was Leanza Cornett, Miss America 1993, who narrated the presentation of DIFFA's "Unsung Heroes." She also took the opportunity to assert her commitment to fighting AIDS. "I'm tired of seeing my friends die," said Cornett.

DIFFA chair George Slowik closed the meeting with a challenge for DIFFA to double its grant making by 1994.

performers.

• FOSTERING COLLABORATION

On the front page of

A MUST FOR TODAY

The Washington Post's October 9 edition

AND TOMMORROW

was a photograph of Ken Mattick, 43 years old, covered by a panel of the AIDS Quilt that he had made himself, in anticipation of his death. To the right of the photo was an article about George Bush's attacks on Bill Clinton for his "antiwar" activities in 1969 and Clinton's response to the attacks.

October 9 was the day of DIFFA's annual meeting, held in Washington this year to coincide with the NAMES Project's AIDS Memorial Quilt. Also, sadly that morning, just hours before our annual meeting, we received news that DIFFA co-founder Larry Pond had died, and that the front page seemed to poignantly say what a lot of us in Washington were feeling that week-end: while 225,000 American men, women and children have now been diagnosed with AIDS, the presidential campaign was being framed in terms of a war that ended a generation ago, not one raging within our borders.

Putting politics aside, the sobering reality is that we are now eleven years into the AIDS epidemic, with no cure in sight! And one crucial thing we've learned from these eleven years is that, regardless of who is in the White House, it is the community-based AIDS service organizations across the country that will continue to be on the front lines in the battle against AIDS and HIV illness.

There are now some 16,000 of these agencies, according to the Washington D.C. based Immunodeficiency Collaborative of America. But there is no single organizing body to coordinate and represent the needs of their diverse constituencies. What this means, in essence, is that while the disease has matured, many of the organizations established to fight it have not. Many simply do not have the resources to identify successful approaches; many are unaware of what other organizations, in other communities, are doing.

From the beginning, DIFFA's grant making has been based on a commitment to remain flexible and timely and to gain maximum leverage by encouraging collaboration and partnerships. It seems clear now that the challenge of the coming months will be to foster the kind of collaboration and partnerships that will bring a united voice to government leaders and establish a means for coordinating the limited resources of HIV/AIDS service delivery and public education.

John F. Hartman
President

IN MEMORIAM



DIFFA co-founder Larry Pond

died October 9, 1992 in New York City's St. Vincent's Hospital after a long battle with AIDS. He was 42 years old.

A memorial service was held at Grace

Church in New York City on October 24. Larry spent a good part of his career in the contract design and architectural industry with Stendig International, serving as vice-president of environmental research and planning in San Francisco and as senior vice president in New York. He was also director of marketing and sale for Herman Miller of Canada, and served on the board of directors of the Resources Council and as a board member of Designer's Saturday. Larry's standing in the design community allowed him, along with Patricia Green, to initiate an industry response to AIDS/HIV by forming DIFFA in 1984. He is survived by his parents, Lois and Bill Pond, a sister, Barbara Ann Richard, and his longtime companion, Stephen Gooch.

• BEYOND

The 1992 tour of An Event in 3 Acts,

BALANCE SHEETS

which wound its way across the

country last spring, raised far more than the \$4 million it netted. As DIFFA begins granting the money raised, the tour's corporate sponsors are adding up benefits that go far beyond the balance sheets. For companies like Allied Fibers, The Prudential Foundation, Sebastian International, and Continental Airlines: whose contributions to DIFFA could just as easily come in the form of a check: the ability of An Event in Three Acts to educate and raise awareness about the AIDS epidemic is as critical as its money-raising potential.

"Entertainment is an incredibly powerful tool in creating public awareness," states Peter Goldberg, president of the Prudential Foundation. "With the HEART STRINGS 2 tour, we were able to reach people and get them to listen: in a way that many hadn't before."

For Sebastian International, presenting sponsor of An Event in Three Acts, the tour brought educational benefits into the beauty salons that carry its products.

"You always talk about something at the hairdresser's," points out Ralph Coccara, vice-president of sales for region II at Sebastian. "Why not talk about a real issue? When the show is in town, it brings the issue to a local level; stylists take their clients, everyone talks about it. Through the vehicle of music and entertainment, people can learn a great deal more than they would simply by being lectured to."

The educational aspect of the tour is especially significant at Sebastian, Coccara says, because it's an essential aspect of the corporate philosophy. "We believe people should be exposed to issues and see them for what they are," he says. "That's what Sebastian is all about."

Continental Airlines, whose help included flying in HEART STRINGS personnel, as well as stars of the shows, was gratified by the learning process the tour inspired. "It enlightened people in an extremely positive way," observes Susan Hirsch, manager of community affairs for Continental.

Nancy Warner, a southern contract manager for Allied Fibers, who was on hand at the Palm Springs, Los Angeles, Knoxville, West Palm Beach, Miami, and Atlanta shows, says she saw more than entertainment going on at the shows: a gratifying experience for a corporate sponsor. "I laughed, cried, and found each performance to be new, fresh and exciting," she says. "I brought guests to each performance and, in each case, the show accomplished its task."

Allied's guests raved about the talent in the show, Warner says, and later, when its impact had sunk in, quietly said the show had given them a better understanding of the AIDS crisis.

"Best of All," says Warner, "many of our guests said that they planned to become involved. The 'Act III' aspect of the tour: you really hit home to many individuals I met with. People are realizing that their personal involvement is needed and that they can make a tremendous difference." In addition, Warner noted that Allied hoped to set an example for other corporations in their sponsorship of the tour.

• NEW

DIFFA is pleased to announce

FACES

that Rosemary Kuropat has joined its national office as director of development. Ms. Kuropat replaces Steven Kolb, who now holds the position of director, eastern and midwestern regions.

Another addition to DIFFA's staff is Ron Ferrero, who has been named director, western region, and is based in San Diego.

NEWS FROM THE

CHAPTERS

Communities from Rockport to

BOSTON

Provincetown were aglow in "a message of hope and understanding" at 9 p.m. on the night of August 22. Under the direction of DIFFA/ Boston events co-chair Marilyn Stahl, the chapter inaugurated its first Light Up the Night event, which was cosponsored by Design Times magazine and involved dozens of community groups. Contributions were encouraged, reports Stahl, but more important was the chapter's success at reaching all levels of society and promoting a new level of awareness about AIDS and HIV. Hundreds of spectators turned out for DIFFA/ Boston's Celebrity Polo fund raiser, held September 20, at the Myopia Hunt Club in Hamilton, Massachusetts. Events of the day included a fashion show, silent art and jewelry auction, and champagne buffet. The event netted \$10,000.

With beer and martinis, hot dogs and caviar, Barneys New York celebrated the opening of its new Chicago store as a benefit for DIFFA/ Chicago. The star of the evening was DIFFA Trustee Donna Karan, who made a

grand entrance on the back of a Harley Davidson and introduced her new menswear collection. Simon Noonan, vice-president of Barneys, designed "live" windows that featured Second City comedians, dancers video games, and Chicago's leading female impersonators.



CHICAGO

ABOVE:

DALLAS



ABOVE:

This year marks a coup of sorts for DIFFA/ Dallas's premier event. The Dallas Morning News devoted its October 14 "Fashion! Dallas" section to the 1992 Dallas Collection. This is the first time the newspaper has ever devoted a section to a charity and coverage included full-color photos of each jacket, interviews with the designers, and editorial on DIFFA.

HOUSTON

DIFFA/ Houston's Take A Seat fund raiser has been scheduled for February 27, 1993, at the Decorative Center. The chapter is limiting this year's auction to 100 items designed by artists, architects, interior designers and graphic designers.

KANSAS CITY

Following the Kansas City performance of HEART STRINGS, a marching band led the way to a gala where decorations ranged from high design to high camp. Sixty artists, architects, interior designers, graphic artists, floral people and set designers outdid each other creating tables for the 600 guests who attended. There was, for example, a neon statue of Venus. And this being Kansas, there was a tornado looming over a yellow brick road tablecloth. The event was so successful that the chapter is turning it into an annual fund raiser.

MINNESOTA

Neiman Marcus honored DIFFA/ Minnesota on September 24 with a cocktail party and silent auction in conjunction with a special preview of its Fall 1992 Men's Collection. Among the items auctioned were a Giorgio Armani suit, an alpaca sweater from Robert Comstock, and an ensemble by Jhane Barnes. An Added highlight to the evening was a photo exhibit, unveiled by DIFFA/ Minnesota Co-chairs Cheryl

Gardner and Cheryl Sandeen, spotlighting the chapter's activities and organizations that have benefited from its fund raising efforts.

NORTH EAST OHIO

Anyone who was in downtown Cleveland on the night of March 29 could not help but notice the glow of red lights that emanated from a rooftop parking garage behind Playhouse Square. The rooftop was the site of the post-performance party for HEART STRINGS chaired by Carol Carr and Bob Gallagher. Some 850 people turned out for the dinner/ dance which featured the Peter Duchin orchestra.

GREATER SEATTLE

On February 3, Nordstrom's national fashion director, Sarah Davies, will give a presentation on world trends in design at Seattle's Center on Contemporary Art (COCA) as a benefit for the new chapter. An auction of chairs with specially designed slip covering is being planned in conjunction with the presentation. DIFFA/ Greater Seattle is planning a day of Happenings of the Heart on February 14 (see San Diego below for details). Barneys New York is planning a special opening party as a benefit for DIFFA/ Greater Seattle when renovation of its downtown Seattle store is completed in March.

SAN DIEGO

In the spirit of St. Valentines Day, chapter volunteers are soliciting individuals and restaurants in the area to host Happenings of the Heart on February 14. "Happenings" can be anything from brunch to cocktail parties or dinners, and hosts determine the appropriate fees to charge guests. All proceeds go to the chapter.

WASHINGTON D.C.

DIFFA/ D.C.'s annual A Vote Sante fund raiser is slated for November 18 at the National Building Museum. The event, co-chaired by Hanne Merriman and Joan Carl, will feature a dinner, silent auction, Mary McFadden fashion show, and entertainment. Barbara Bush will serve as honorary chair of the bi-partisan host committee, which includes senators Ted Kennedy and Orrin Hatch. In an effort to raise levels of awareness and education about AIDS and HIV illness, DIFFA/D.C. is distributing red ribbons on opening nights of shows and concerts in Washington. The project is also intended to inform theatergoers about the work of DIFFA.

CHAPTERS

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GRANTEES

This past August,

the National Association of People with AIDS

AT A GLANCE

(NAPWA) [which recently was granted a two-year award of \$50,000 from DIFFA that includes a challenge with a potential for raising \$90,000] released the findings of a national study of 1,800 individuals living with HIV and AIDS.

The survey, "HIV in America: A Profile of the Challenges Facing Americans Living with HIV," reports an alarming rate of violence against people with HIV (21% said they had experienced violence in the community) and concludes that the traditional safety nets our society has constructed for people who become sick or disabled are not there for a large proportion of people living with AIDS: paying rent and buying food was a financial hardship for nearly half of those surveyed; more than half said they had trouble finding enough money to pay for medicine, clothing and transportation.

The CARE Consortium in Washington D.C. is one of several DIFFA grantees that recently received grants specifically earmarked for their emergency assistance funds. These are the organizations people with AIDS or HIV turn to when they're threatened with eviction or they can't pay an electric bill or need money for medication. Keith Fabre, deputy administrator of the CARE Consortium [which received a \$5,000 grant from DIFFA/D.C.], tells the story of an HIV positive woman with two children who was on a "downward spiral". She and her family had been living in a room (after being forced out of an apartment) and were now facing eviction from the room. If the CARE Consortium had not provided her with the rent she needed, she and her family would have been homeless that night. And, as Fabre points out, it's harder to place a homeless person than to stave off an eviction. An ancillary benefit to the people who come to the CARE Consortium seeking emergency financial assistance is the information they receive on medical and other services available to them. Significantly, Fabre notes that women now constitute more than 40% of the CARE Consortium's client base, and 50% of those women have children.

When the Foundation for Interfaith Research and Ministry in Houston received its first DIFFA/Houston grant four years ago, it had a network of 14 churches with a total of 300 volunteers, according to volunteer coordinator Tori Williams. Today, 1,200 volunteers working through 65 churches from Corpus Christi to Beaumont, Texas, meet the day-to-day needs of people with AIDS and HIV. It could mean cleaning house or driving a client to the doctor; it could mean sitting with a client in the hospital or delivering food at home. The dedication of FIRM volunteers might, to some, seem above the call of duty. Williams tells of volunteers sitting in a parking lot of an apartment complex, quietly waiting for a drug deal to be completed before getting out of their car to deliver food. FIRM's most recent grant from DIFFA/Houston (\$13,500) says Williams, is essential to sustaining its program.

The difficulty people with AIDS and HIV face getting the services they need is compounded for prisoners and parolees with AIDS. Two thousand inmates in New York State prisons have died of AIDS-related causes since 1981, according to Nancy Mahon, director of the Correctional Association of New York's AIDS in Prison Project. Official estimates indicate that 1.5% of the state's 62,000 inmates are HIV-positive. The AIDS in Prison Project's three pronged approach addresses the urgency of providing basic education about AIDS and acting as advocates for prisoners. The \$15,000 Foundation grant recently given to the organization helps support its HIV clearinghouse and hotline, its policy work, and its advocacy efforts.

Characterizing the project as representing a new area of AIDS activism, Mahon says: "DIFFA grants have allowed us to disseminate a lot of information about AIDS to a population that has not had access to this information." Support from DIFFA also helps to identify important policy issues Mahon's

organization has been instrumental in bringing to the forefront of public attention, for example, is the tuberculosis epidemic New York City now faces. Other recent grants identified by the Love Ball Committee demonstrate the Foundation's continued support for programs that reflect forward thinking and innovation: \$15,000 to the New York City High Schools HIV/AIDS Program, which encourages condom availability and AIDS education; \$5,000 to the Institute for Urban Family Health, toward alternative therapies such as acupuncture, homeopathy, and nutritional education; \$35,000 to the Bronx Municipal Health Center toward the support of New York City's only day care center for children with AIDS and HIV; \$25,000 to the Foundation for Research on Sexually Transmitted Diseases toward transitional housing for prostitutes with HIV illness. Taken together, the 44 grants awarded in DIFFA's most recent granting cycle paint a picture of organizations that are weaving the much-needed safety net for people living with AIDS.

DIFFA MEMORIAL/ HONORARY

JUNE 1 - SEPTEMBER 30

DONATIONS

DIFFA MEMORIAL/ HONORARY

DIFFA MEMORIAL/ HONORARY

DIFFA MEMORIAL/ HONORARY

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DIFFA MEMORIAL/ HONORARY

In Memory of Ossie Berg
Al's Bakery China and Silver

In Memory of Lee Berger
Kelly S. Cain
Adrienne E. Forest
Julie Donna Hill
Giovanni M. Sora

In Memory of Judy Bond
Jack L. Rotshild

In Memory of Carl Briant
Hiner Douglas, Inc.

In Memory of Ron Cimino
Todd D'Angelo

In Memory of June Danabury
Ella Davis
Doris S. McDaniel
Doris D. Stewart

In Memory of Duane Emmert
R.A. Scott

In Memory of Travis Enright
Ms. Anne M. Bane

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The Trustees of DIFFA

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Tania Lindell

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In Honor of Dan Baldinger
Suzanne L. Krueger

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Patricia Uhlmann Rich

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Ruth M. Goldman ACO

In Honor of Jack Laddlow
Jeff C. Stevenson

In Honor of David Scott
Karen L. Rotshild

Additional Memorials from
Jeffrey Amell
Lance Keyes

NOTES

- The pink triangle,

ON DEVELOPMENT

and the color lavender are three of the ten Absolut symbols chosen by Advocate and Carrillon Importers Ltd., to commemorate the magazine's 25th anniversary. Leading gay and lesbian artists were commissioned to produce the art, which raised money for DIFFA through a live auction held at the Palace in Hollywood on October first. Proceeds from the sale of **Absolut Symbol posters** also go to DIFFA. Posters cost \$100 (plus shipping and handling) and are available through Liberation Publications, (800) 388-8899.

•Full-color fashion illustrations by 22 top designers (along with their photos and bios) grace the pages of the **1993 International Fashion Desk Diary**, created by Shirley Kennedy. This is the perfect present for the fashion aficionado. The diary costs \$29.95 (plus shipping and handling). To order copies contact DIFFA's national office.

•Jewelry designer **James Arpad** has a new version of his red ribbon to be marketed through **Episode** stores across the nation. The small jeweled pin will sell for \$50 and all proceeds go to DIFFA. Red enamel & gold plate variations are also available for \$30 (large bar pin); \$24 (medium tie tack pin); and \$20 (small tie tack pin). For details contact DIFFA's national office.

•In lieu of (or as an accent to) the tie tack, why not go for the tie? **The Manhattan Menswear Group** is bringing the red ribbon motif into a line of silk ties designed especially for DIFFA. Ties cost \$30 and will be sold at **Bloomingdale's**.

•A kiss is much more than a kiss with **M.A.C. Cosmetics** new matte lipstick, VivaGlam. The Toronto based company that raised thousands of dollars with its Make Up, Act Up, Play Safe tee-shirts is donating every cent made from the sale of Viva Glam to AIDS education, support and prevention (DIFFA has been designated as the U.S. beneficiary of M.A.C.'s program). Lipsticks cost \$12 and are available at Henri Bendel and M.A.C. Industry stores. For details on the location nearest you or to place an order directly call 800-387-6707.

•**Hour Lavigne** has been producing clocks in France since 1848 and 50 of the company's most magnificent (both traditional and contemporary) have been selected for **Beyond Time**, an exhibition to be held at Cy Mann International in New York City, November 20 - December 4. The clocks, made of exotic woods, marbles, diamonds, Baccarat crystal and other fine materials are priced from \$1,200 to \$500,000 and a portion of all sales will go to DIFFA.

•**'Tis the Season**: Before the frenzy of the holidays kicks in and those visions of late-night card-signing start to haunt you, consider this: DIFFA will mail and address a card to each person on your list in whose name a contribution (minimum \$10 each) is made to DIFFA. All you do is choose between two exclusively designed cards: Howard Finster's Angels Love You and Nobleworks The Greatest Gift Is Love. Call DIFFA's national office for details.



•It's the stuff decorator's dreams are made of: A Charles Pfister Coffee table, a Ralph Lauren bed, a Lalique vase, original Laslo Willinger photos of Tyrone Power and Fred Astaire, and much more, lovingly put together by **Metropolitan Home** in collaboration with Bloomingdale's as a benefit for DIFFA. The romantic bedroom/sitting room, valued at \$64,978 was on display at Bloomingdale's in New York and every item in the room was up for auction.

•**7th on Sale**: Some 16,000 shoppers elbowed their way through San Francisco's Fashion Center in search of designer clothes and accessories at 'bargain' prices when 7th on sale hit the Bay area the weekend of September 18-20. Chaired by DIFFA trustee Donna Karan, along with Nicholas Graham and Jessica McClintock, the shop-till-you-drop fund raiser had all of the frenzy and panache of its New York predecessor plus some West Coast glamour in the form of Sharon Stone, Richard Gere, Lorraine Bracco, and other Hollywood notables. Like the New York event held in November 1990, the top names in fashion Mary McFadden, Nicole Miller, Oscar de la Renta, Bill Blass, Louis Dell'Olio, to name some were well represented in the three day sale, which was kicked off with a black tie champagne reception/dinner- shopping preview that went on until the stroke of midnight. Saturday and Sunday were for the thousands who had paid \$12 in advance for their tickets to shop. As of press date, 7th on Sale, which was organized by the Council of Fashion Designers of America (whose executive director Fern Mallis is vice chair of DIFFA) and the Fashion Center, San Francisco, netted \$2.5 million. DIFFA/ Northern California will administer the distribution of 40 percent of the net to AIDS/HIV in the Bay area. Project Open Hand, the San Francisco AIDS Foundation and Shanti Project are receiving the balance.

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DIFFA ON LINE

Design Industries Foundation for AIDS

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**A
SHOW
OF**

• S P I R I T

After two years of planning;



**A
SHOW
OF**

• S P I R I T

After two years of planning;



**A
SHOW
OF**

• S P I R I T

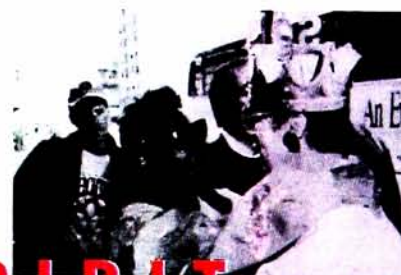
After two years of planning;



**A
SHOW
OF**

• S P I R I T

After two years of planning;



DIFFA
Design Industries Foundation for AIDS

**ON
LINE**

**• VOLUME 2
NUMBER 6**

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• Politics, Challenges and Miss America

• Fostering Collaboration

• News From the Chapters

• Beyond Balance Sheets

• Grantees at a Glance

• DIFFA Donations

• Notes on Development

DIFFA

• WHAT IS THE DESIGN FOR AIDS? FOUNDATION

The Design for AIDS Foundation, Inc. (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings and architecture, DIFFA now encompasses: fashion, graphic textile, visual display, tabletop, exhibit, floral, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

• DIFFA is, first and foremost, a grant-making foundation. Grants are awarded in periodic granting cycles to organizations that provide direct services (e.g. food, housing, care) to people with HIV and AIDS illness, foster awareness and prevention through education and outreach programs, and provide public policy and advocacy initiatives. The Foundation also supports community-based clinical trials.

• DIFFA provides grant-making counsel and management services to corporations and others wishing to support HIV/AIDS related projects of organizations. Complementing its grant making is the Foundation's leadership role in stimulating the philanthropy's response to AIDS.

• DIFFA is an informational resource on HIV/AIDS matters to firms, associations and individuals both in and outside of the design community.

DIFFA ON
LINE

Design for AIDS Foundation, Inc.

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U.S. POSTAGE
PAID
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Pittsboro, PA

• VOLUME 26
NUMBER 6

A SHOW OF

•SPIRIT

After two years of planning;

ABOVE: Kate Clarke (better known as "Queen Kate"), executive director of Heart to Heart AIDS Support Services and a key player in An Event in 3 Acts' Louisville Committee, greets HEART STRINGS cast members as they arrived in Louisville. BELOW: Key Fry of the Actors Theater, Louisville, with Mercedes Ruffell of the gala HEART STRINGS performance.



directors, choreographers, costume designers, performers, one manager, and a dog (the producer's beagle Buford), descended on San Diego in January to begin rehearsals of HEART STRINGS. There were long and intense rehearsal days before a student audience saw the very first preview of the show on February 7. Then came six months on the road, six months of bus rides from city to city, where host committees had done all the prep work: handling accommodations for the cast, eliciting community support for the tour, working out details of the pre- and post-performance parties and dinners, arranging for site visits to local AIDS service organizations.

The goal of the tour—to raise money for community-based AIDS organizations throughout the country and enlighten audiences about the realities of AIDS and HIV illness in an entertaining way—was realized many times over. But of equal importance to the HEART STRINGS troupe would be the touching moments along the way.

It was the spirit of **An Event in 3 Acts: HEART STRINGS•The AIDS Memorial Quilt•and You**, for example, that moved the San Diego Gay Men's Chorus to follow the troupe to Palm Springs and Los Angeles at its own expense. Also in Palm Springs at the time of the tour was a couple from Wisconsin whose son had died of AIDS a year earlier. As the AIDS Memorial Quilt was being set up, the couple came by to find a panel in memory of their son. Volunteers unfolded the very panel they were looking for.

In Sacramento, the Quilt display was entirely staffed by mothers who had lost their sons to AIDS. Before leaving Sacramento, HEART STRINGS producer David Sheppard visited the display and was led by those mothers, one by one, to their son's panels. The experience left a very deep impression. In Denver, the cast set up tables, prepared food and sang at a dinner attended by more than 200 people with AIDS, their families, friends, and caregivers. In Dallas, a visit to Bryan's House proved to be difficult emotionally. There were twelve to fifteen children there the day of the visit, and cast members got to spend time with each one of them. At the end of the visit, the cast found itself performing a tearful rendition of a song from HEART STRINGS ("Human Heart"). The cast also visited Dallas' Dairy Center, an adult day care center, and the Food Pantry. The site visits would result in an especially powerful performance for the Dallas audience.

In addition to the touching moments there were heartening ones, like the visit to the San Antonio AIDS Foundation, which is now the largest multi-service AIDS care facility in the country. When the '89 HEART STRINGS cast first visited the foundation, it was being operated out of a bar and was down to \$2,200 in the bank. That last tour, however, made it possible for the foundation to put a down payment on the building it is now housed in. Dental care, food delivery service, day care, housing, case management, and pastoral care are among the services the foundation provides.

Finally, there were challenges, both large and small: doing performances before rowdy student audiences; getting meaningful support in cities like Knoxville and Providence, which had never had a major AIDS fund-raiser. But challenge was never a stranger to the 35-member cast and crew and the volunteers that helped with the production all along the way. Students got the message of the show and ended up cheering the performers.

Knoxville, through its strong committee, public relations, committed student leadership, and an appearance by Julie Ruggery, would become "the little engine that could." A volunteer from Providence (which was a relatively late addition to the tour) would characterize the experience as a "high profile community event bridging various segments of the community to AIDS issues and service providers."

Final figures indicate more than \$4 million in grants to organizations in the 32 cities the tour traveled to. And when the time came for the final performance in Atlanta on June 29, **An Event in 3 Acts: HEART STRINGS•The AIDS Memorial Quilt•and You** proved to be a real show of spirit.

POLITICS •CHALLENGES



John F. Hartman, president, Alan Berenson, regional appointed director, western region, Leonza Cornett, Miss America 1993, June E. Osborn, chair, National Commission on AIDS, and George W. Slowik, Jr.

AND

Key DIFFA volunteer leaders

MISS AMERICA

from across the country converged on Washington D.C., the weekend of October 9 for the Foundation's annual meeting, which was timed to coincide with the display of the NAMES project AIDS Memorial Quilt and the 1992 National Skills Building Conference (coordinated by the AIDS National Interfaith Network, the National Association of People with AIDS, and the National Minority AIDS Council).

DIFFA's annual luncheon, held at Loews L'Enfant Plaza Hotel, began on a somber note when Chair of the Board George W. Slowik, Jr., asked for a moment of silence in memory of DIFFA co-founder Larry Pond, who had died a few hours before the luncheon. The mood then took on a subtly political air when Mary Fisher and Bob Hattoy (both of whom are living with HIV illness) each addressed the luncheon. Fisher (who had spoken at the Democratic National Convention) commended DIFFA for its work and Hattoy (a speaker at the Democratic National Convention) commended Fisher for bringing "an important message to a party that won't listen to me."

It was the softspoken Dr. June Osborn, chair of the National Commission on AIDS, however, who, while characterizing herself as bipartisan, got right to the point when she unequivocally stated that "AIDS is the epidemic of our century and beyond."

"Are we doing enough?" Osborn rhetorically asked. Then, using her hands to quantify "enough," she said: "We're so far below 'enough' that it's a dumb question." One important reason for the "rotten job" we're doing, said Osborn, is the "hesitancy" to talk about prevention in meaningful language out of fear that doing so would condone behavior associated with AIDS. In addition, Osborn called homophobia "an intolerable stain on this country's conscience." Moving on to the question of health care, Osborn pointed out that "AIDS did not cause problems in our health care system. It put the straw on the back of the ugly camel."

Another special guest at the meeting was Leonza Cornett, Miss America 1993, who narrated the presentation of DIFFA's "Unsung Heroes." She also took the opportunity to assert her commitment to fighting AIDS, "I'm tired of seeing my friends die," said Cornett.

DIFFA chair George Slowik closed the meeting with a challenge for DIFFA to double its grant making by 1994.

• BEYOND

The 1992 tour of An Event in 3 Acts,

BALANCE SHEETS

which wound its way across the

country last spring, raised far more than the \$4 million it netted. As DIFFA begins granting the money raised, the tour's corporate sponsors are adding up benefits that go far beyond the balance sheets. For companies like Allied Fibers, The Prudential Foundation, Sebastian and Continental Airlines- whose contributions to DIFFA could just as easily come in the form of a check- the ability of An Event in Three Acts to educate and raise awareness about the AIDS epidemic is as critical as its money-raising potential.

"Entertainment is an incredibly powerful tool in creating public awareness," states Peter Goldberg, president of the Prudential Foundation. "With the HEART STRINGS 2 tour, we were able to reach people and get them to listen- in a way that many hadn't before."

For Sebastian International, presenting sponsor of An Event in Three Acts, the tour brought educational benefits into the beauty salons that carry its products. "You always talk about something at the hairdresser's," points out Ralph Coccara, vice-president of sales for region II at Sebastian. "Why not talk about a real issue? When the show is in town, it brings the issue to a local level; stylists take their clients, everyone talks about it. Through the vehicle of music and entertainment, people can learn a great deal more than they would simply by being lectured to."

The educational aspect of the tour is especially significant at Sebastian, Coccara says, because it's an essential aspect of the corporate philosophy. "We believe people should be exposed to issues and see them for what they are," he says. "That's what Sebastian is all about."

Continental Airlines, whose help included flying in HEART STRINGS personnel, as well as stars of the shows, was gratified by the learning process the tour inspired. "It enlightened people in an extremely positive way," observes Susan Hirsch, manager of community affairs for Continental.

Nancy Warner, a southern contract manager for Allied Fibers, who was on hand at the Palm Springs, Los Angeles, Knoxville, West Palm Beach, Miami, and Atlanta shows, says she saw more than entertainment going on at the shows- a gratifying experience for a corporate sponsor. "I laughed, cried, and found each performance to be new, fresh and exciting," she says. "I brought guests to each performance and, in each case, the show accomplished its task."

Allied's guests raved about the talent in the show, Warner says, and later, when its impact had sunk in, quietly said the show had given them a better understanding of the AIDS crisis.

"Best of All," says Warner, "many of our guests said that they planned to become involved. The 'Act III' aspect of the tour- you- really hit home to many individuals I met with. People are realizing that their personal involvement is needed and that they can make a tremendous difference." Also, Warner noted that Allied hoped to set an example for other corporations in their sponsorship of the tour.

• NEW

DIFFA is pleased to announce

FACES

that Rosemary Kuropat has joined its national office as director of development. Ms. Kuropat replaces Steven Kolb, who now holds the position of director, eastern and midwestern regions.

Another addition to DIFFA's staff is Ron Ferrero, who has been named director, western region, and is based in San Diego.

• FOSTERING COLLABORATION

On the front page of
A MUST FOR TODAY

The Washington Post's October 9 edition

AND TOMORROW

was a photograph of Ken Mattick, 43 years old, covered by a panel of the AIDS Quilt that he had made himself, in anticipation of his death. To the right of the photo was an article about George Bush's attacks on Bill Clinton for his "antiwar" activities in 1969 and Clinton's response to the attacks.

October 9 was the day of DIFFA's annual meeting, held in Washington this year to coincide with the NAMES Project's AIDS Memorial Quilt. Also, sadly that morning, just hours before our annual meeting, we received news that DIFFA co-founder Larry Pond had died, and that the front page seemed to poignantly say what a lot of us in Washington were feeling that weekend: while 225,000 American men, women and children have now been diagnosed with AIDS, the presidential campaign was being framed in terms of a war that ended a generation ago, not one raging within our borders.

Putting politics aside, the sobering reality is that we are now eleven years into the AIDS epidemic, with no cure in sight. And one crucial thing we've learned from these eleven years is that, regardless of who is in the White House, it is the community-based AIDS service organizations across the country that will continue to be on the front lines in the battle against AIDS and HIV illness.

There are now some 16,000 of these agencies, according to the Washington D.C. based Immunodeficiency Collaborative of America. But there is no single organizing body to coordinate and represent the needs of their diverse constituencies. What this means, in essence, is that while the disease has matured, many of the organizations established to fight it have not. Many simply do not have the resources to identify successful approaches; many are unaware of what other organizations, in other communities, are doing.

From the beginning, DIFFA's grant making has been based on a commitment to be flexible and timely and to gain maximum leverage by encouraging collaboration and partnerships. It seems clear now that the challenge of the coming months will be to foster the kind of collaboration and partnerships that will bring a united voice to government leaders and establish a means for coordinating the limited resources of HIV/AIDS service delivery and public education.

John F. Hartman
President

• IN MEMORIAM



DIFFA co-founder Larry Pond

died October 9, 1992 in New York City's St. Vincent's Hospital after a long battle with AIDS. He was 42 years old. A memorial service was held at Grace

Church in New York City on October 24. Larry spent a good part of his career in the contract design and architectural industry with Stendig International, serving as vice-president of environmental research and planning in San Francisco and as senior vice president in New York. He was also director of marketing and sale for Herman Miller of Canada, and served on the board of directors of the Resources Council and as a board member of Designer's Saturday. Larry's standing in the design community allowed him, along with Patricia Green, to initiate an industry response to AIDS/HIV by forming DIFFA in 1984. He is survived by his parents, Lois and Bill Pond, a sister, Barbara Ann Richard, and his longtime companion, Stephen Gooch.

NEWS FROM THE

• CHAPTERS

Communities from Rockport to

• BOSTON

Provincetown were aglow in "a message of hope and understanding" at 9 p.m. on the night of August 22. Under the direction of DIFFA/ Boston events co-chair Marilyn Stahl, the chapter inaugurated its first Light Up the Night event, which was cosponsored by Design Times magazine and involved dozens of community groups. Contributions were encouraged, reports Stahl, but more important was the chapter's success at reaching all levels of society and promoting a new level of awareness about AIDS and HIV. Hundreds of spectators turned out for DIFFA/ Boston's Celebrity Polo fund raiser, held September 20, at the Myopia Hunt Club in Hamilton, Massachusetts. Events of the day included a fashion show, silent art and jewelry auction, and champagne buffet. The event netted \$10,000.

With beer and martinis, hot dogs and caviar, Barneys New York celebrated the opening of its new Chicago store as a benefit for DIFFA/ Chicago. The star of the evening was DIFFA Trustee Donna Karan, who made a

grand entrance on the back of a Harley Davidson and introduced her new menswear collection. Simon Noonan, vice-president of Barneys, designed "live" windows that featured Second City comedians, dancers video games, and Chicago's leading female impersonators.



• CHICAGO

ABOVE: DIFFA/ Chicago executive Dennis Krause flanked by DIFFA trustee Donna Karan (left) and DIFFA/ Chicago co-chair Linda Bartlett (right)

• DALLAS



ABOVE: Fashion model Kim Strimple wearing Dallas Collection jacket designed by Village Collection. With her is designer Karl-Louis, one of DIFFA's 1992 "Outstanding Persons"

This year marks a coup of sorts for DIFFA/ Dallas's premier event. The Dallas Morning News devoted its October 14 "Fashion! Dallas" section to the 1992 Dallas Collection. This is the first time the newspaper has ever devoted a section to a charity, and coverage included full color photos of each jacket, interviews with the designers, and editorial on DIFFA.

• HOUSTON

DIFFA/ Houston's Take A Seat fund raiser has been scheduled for February 27, 1993, at the Decorative Center. The chapter is limiting this year's auction to 100 items designed by artists, architects, interior designers and graphic designers.

• KANSAS CITY

Following the Kansas City performance of HEART STRINGS, a marching band led the way to a gala where decorations ranged from high design to high camp. Sixty artists, architects, interior designers, graphic artists, floral people and set designers outdid each other creating tables for the 600 guests who attended. There was, for example, a neon statue of Venus. And this being Kansas, there was a tornado looming over a yellow brick road tablecloth. The event was so successful that the chapter is turning it into an annual fund raiser.

• MINNESOTA

Norman Marcus honored DIFFA/ Minnesota on September 24 with a cocktail party and silent auction in conjunction with a special preview of its Fall 1992 Men's Collection. Among the items auctioned were a Giorgio Armani suit, an alpaca sweater from Robert Camstock, and an ensemble by Jhane Barnes. An added highlight to the evening was a photo exhibit, unveiled by DIFFA/ Minnesota Co-chairs Cheryl Gardner and Cheryl Sandeen, spotlighting the chapter's activities and organizations that have benefited from its fund raising efforts.

• NORTH EAST OHIO

Anyone who was in downtown Cleveland on the night of March 29 could not help but notice the glow of red lights that emanated from a rooftop parking garage behind Playhouse Square. The rooftop was the site of the post-performance party for HEART STRINGS chaired by Carol Cani and Bob Gallagher. Some 850 people turned out for the dinner/ dance which featured the Peter Duchin orchestra.

• GREATER SEATTLE

On February 3, Nordstrom's national fashion director, Sarah Davies, will give a presentation on "world trends in design" at Seattle's Center on Contemporary Art (COCA) as a benefit for the new chapter. An auction of chairs with specially designed slip covering is being planned in conjunction with the presentation. DIFFA/ Greater Seattle is planning a day of Happenings of the Heart on February 14 (see San Diego below for details). Barneys New York is planning a special opening party as a benefit for DIFFA/ Greater Seattle when renovation of its downtown Seattle store is completed in March.

• SAN DIEGO

In the spirit of St. Valentine's Day, chapter volunteers are soliciting individuals and restaurants in the area to host Happenings of the Heart on February 14. These "Happenings" can be anything from lunch to cocktail parties or dinners, and hosts determine the appropriate fees to charge guests. All proceeds go to the chapter.

• WASHINGTON D.C.

DIFFA/ D.C.'s annual A Votre Sante fund raiser is slated for November 18 at the National Building Museum. The event, co-chaired by Hanne Merriman and Joan Carl, will feature a dinner, silent auction, Mary McFadden fashion show, and entertainment. Barbara Bush will serve as honorary chair of the bi-partisan host committee, which includes senators Ted Kennedy and Orrin Hatch. In an effort to raise levels of awareness and education about AIDS and HIV illness, DIFFA/D.C. is distributing red ribbons on opening nights of shows and concerts in Washington. The project is also intended to inform their colleagues about the work of DIFFA.

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GRANTEES

This past August,

the National Association of People with AIDS

ALANCE

(NAPWA) (which recently was granted a two-year award of \$50,000 from DIFFA that includes a challenge with a potential for raising \$90,000) released the findings of a national study of 1,800 individuals living with HIV and AIDS.

The survey, "HIV in America: A Profile of the Challenges Facing Americans Living with HIV," reports an alarming rate of violence against people with HIV and concludes that the traditional safety nets our society has constructed for people who become sick or disabled are not there for a large proportion of people living with AIDS: paying rent and buying food was a financial hardship for nearly half of those surveyed; more than half said they had trouble finding enough money to pay for medicine, clothing and transportation.

The CARE Consortium in Washington D.C. is one of several DIFFA grantees that recently received grants specifically earmarked for their emergency assistance funds. These are the organizations people with AIDS or HIV turn to when they're threatened with eviction or they can't pay an electric bill or need money for medication. Keith Fabre, deputy administrator of the CARE Consortium (which received a \$5,000 grant from DIFFA/D.C.), tells the story of an HIV positive woman with two children who was on a "downward spiral". She and her family had been living in a room (after being forced out of an apartment) and were now facing eviction from the room. If the CARE Consortium had not provided her with the rent she needed, she and her family would have been homeless that night. And, as Fabre points out, it's harder to place a homeless person than to stave off an eviction. An ancillary benefit to the people who come to the CARE Consortium seeking emergency financial assistance is the information they receive on medical and other services available to them. Significantly, Fabre notes that women now constitute more than 40% of the CARE Consortium's client base, and 50% of those women have children.

When the Foundation for Interfaith Research and Ministry in Houston received its first DIFFA/Houston grant four years ago, it had a network of 14 churches with a total of 300 volunteers, according to volunteer coordinator Tori Williams. Today, 1,200 volunteers working through 65 churches from Corpus Christi to Beaumont, Texas, meet the day-to-day needs of people with AIDS and HIV. It could mean cleaning house or driving a client to the doctor; it could mean sitting with a client in the hospital or delivering food at home. The dedication of FIRM volunteers might, to some, seem above the call of duty Williams tells of volunteers sitting in a parking lot of an apartment complex, quietly waiting for a drug deal to be completed before getting out of their car to deliver food. FIRM's most recent grant from DIFFA/Houston (\$13,500) says Williams, is essential to sustaining its program.

The difficulty people with AIDS and HIV face getting the services they need is compounded for prisoners and parolees with AIDS. Two thousand inmates in New York State prisons have died of AIDS-related causes since 1981, according to Nancy Mahon, director of the Correctional Association of New York's AIDS in Prison Project. Official estimates indicate that 15% of the state's 62,000 inmates are HIV-positive. The AIDS in Prison Project's three pronged approach addresses the urgency of providing basic education about AIDS and acting as advocates for prisoners. The \$15,000 Foundation grant recently given to the organization helps support its HIV clearinghouse and hotline, its policy work, and its advocacy efforts.

Characterizing the project as representing a new area of AIDS activism, Mahon says: "DIFFA grants have allowed us to disseminate a lot of info. about AIDS to a population that has not had access to this information." Support from DIFFA also helps to identify important policy issues Mahon's organization has been instrumental in bringing to the forefront of public attention, for example, is the tuberculosis epidemic New York City now faces.

Other grants identified by the Love Ball Committee demonstrate the Foundation's continued support for programs that reflect forward thinking and innovation: \$15,000 to the New York City High Schools HIV/AIDS Program, which encourages condom availability and AIDS education; \$5,000 to the Institute for Urban Family Health, toward alternative therapies such as acupuncture, homeopathy, and nutritional education; \$35,000 to the Bronx Municipal Health Center toward the support of New York City's only day care center for children with AIDS and HIV; \$25,000 to the Foundation for Research on Sexually Transmitted Diseases toward transitional housing for prostitutes with HIV illness. Taken together, the 44 grants awarded in DIFFA's most recent granting cycle paint a picture of organizations that are weaving the much-needed safety net for people living with AIDS.

DIFFA MEMORIAL/ HONORARY

JUNE 1 - SEPTEMBER 30

DONATIONS

\$50,000-\$99,999

Daily News Record
Merrill Corporation
Wall Gordon, Inc.
Orlinden Jordan
John W. Jordan
JP Morgan

\$10,000-\$24,999

Orlinden Jordan
John W. Jordan
JP Morgan

\$2,500-\$9,999

American Express Corporation
Anderson Kill Click and Oshinsky, P.C.
Anonymous Donor
Bruce Greggo Interiors, Inc.
Chemical Bank
Cosmar, Inc.
Davis Disbursement Account
E.E. Du Pont De Nemours and Company
Gordon and Einstein, Ltd.
Hallmark Cards, Incorporated
Humana
Lightair
Liz Claiborne, Inc.
Magenza Limited
Joe McElroy
Merchandise Mart Properties, Inc.
Merrill Lynch, Pierce, Fenner & Smith, Inc.
Robert Morrow
National Leadership Coalition on AIDS
Parker Hannifin Corporation
Revco
Saks Fifth Avenue
The New York Community Trust
Weststar Media, Inc.
William Hellenman Rhein & Co., Inc.
Joe Barlow
Cohners Publishing Company
Cardinal American Corporation
Carr Services, Inc.
Edward Cohen
Dental Benefit Providers, Inc.
Federal National Mortgage Association
Isisus Pappas
Fernandez & George, Inc.
First Class Fitness, Ltd.
Hill Enterprises, Inc.
Home Nutritional Services, Inc.
Robert S. Horschow
J.P. Regas-Sonnet Interiors
James P. Productions, Inc.
Sheldon B. Komins
Susan Kasper
Leavenger
Jack H. Mayfield
MCA Inc.
Mead
Metropolitan Life and Affiliated Companies
Mirabella
National Leadership Coalition on AIDS
Nelson Marcus
New York Cruise Lines, Inc.
Ric Ocasio
Cathryn Friley Peilmutter
Seymour Preston
Ronald A. Rother
Reebok International Ltd.
Arthur Rottig
R. A. Scott
Alfred Terlizzi
The Edward S. Gordon Co.
Tony Shofrazi Gallery
Transcon Builders, Inc.
A. R. Umans

\$1,000-\$2,499

Arteria Semel & Associates, Inc.
Joe Barlow
Cohners Publishing Company
Cardinal American Corporation
Carr Services, Inc.
Edward Cohen
Dental Benefit Providers, Inc.
Federal National Mortgage Association
Isisus Pappas
Fernandez & George, Inc.
First Class Fitness, Ltd.
Hill Enterprises, Inc.
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Robert S. Horschow
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Jack H. Mayfield
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Mead
Metropolitan Life and Affiliated Companies
Mirabella
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Ric Ocasio
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Reebok International Ltd.
Arthur Rottig
R. A. Scott
Alfred Terlizzi
The Edward S. Gordon Co.
Tony Shofrazi Gallery
Transcon Builders, Inc.
A. R. Umans

In Memory of Gussie Berg

In Memory of Lee Berger

In Memory of Jody Bond

In Memory of Carl Briant

In Memory of Ron Cimino

In Memory of June Danbury

In Memory of Duane Emmert

In Memory of Travis Enright

In Memory of AB Gerts

In Memory of Jimmy Hall

In Memory of Mel Hamilton

In Memory of Kevin Hanson

In Memory of John F. Kelly, AIA

In Memory of Fernando Mayorga

In Memory of Charles Maylies

In Memory of Donald Ruddy

In Memory of Jeffrey K. Shiner

In Honor of Peter Amali

In Honor of Dan Boldingner

In Honor of Tammy Dunlop

In Honor of Mirial Kaufmann

In Honor of Elyse Lacher

In Honor of Jack Laidlaw

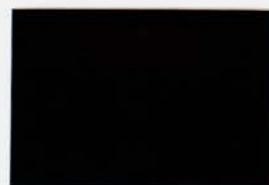
In Honor of David Scott

Additional Honorariums from

Jeffrey Arnold
Laura Kaye

Appendix 21: Evolution Plan and Sample Evaluation

25 MAY 17, 1993



1 MAY 17, 1993



MAY 17, 1993

15



MAY 17, 1993

2



I. Evaluation Plan for Application

A. Considerations in relation to the application project

1. Does the final application project show the strength of type combined with image?
2. Is the design/photography; type/image relationship evident in the final piece?
3. Does the combination of type with image provide additional levels and layers for communicative information?
4. Would the deletion of either the type or the image result in a less effective application?
5. Does the design provide a level of visual interest which is high enough to encourage the viewer to consider the inter-play of type and image?
6. Does the manner in which type and image are combined reinforce the meaning and ideas presented by the design?

B. Methods for Implementing the Evaluation

1. Written questionnaire during the thesis show April 5-21.
2. Verbal gathering of opinions concerning the effectiveness of the piece during the time the application project is in the gallery.
3. Presentation of the piece to various persons after the thesis show is over, along with a written evaluation.
4. Distribution of DIFFA material during the show- record the frequency of what is taken, how much interest is generated.

C. Participants in the Evaluation

1. Persons of various educational backgrounds

Evaluation Questionnaire

Evaluation Questionnaire

Please circle yes or no in response to the questions. Feel free to explain the nature of your answer if you wish. Provide any general comments in the space provided at the bottom of this page.

1. Do you find the newsletter visually appealing?

yes

no

2. Do you find the physical format of the newsletter (size, shape, folds) interesting?

yes

no

3. Does the "style" of the design successfully portray an issue such as the AIDS crisis?

yes

no

4. Does the design, as a whole, reflect a positive outlook?

yes

no

5. Does the use of photographs within the design make the design visually effective?

yes

no

6. Does the use of color in the design visually relate to the subject matter, AIDS?

yes

no

7. Do you find your interest/and or awareness of the AIDS crisis heightened by the materials presented?

yes

no

8. Have you been moved to become a supporter of AIDS research and awareness through the impact of the materials in this newsletter? (i.e., would you want to support an organization such as DIFFA after viewing a newsletter such as this one?)

yes

no

Additional Comments



DIFFA

Design Industries Foundation for AIDS

The Design Industries Foundation for AIDS (DIFFA) was founded in 1984 to raise funds for AIDS/HIV programs throughout the United States. Starting with volunteers from the fields of interior design, furnishings and architecture, DIFFA now encompasses fashion, graphic, textile, visual display, tabletop, exhibit, floral, product, hospitality, and craft design as well as the design publishing community. Its broad base of support makes DIFFA the only national industry-based foundation that responds, through the awarding of grants, to the wide range of needs presented by HIV illness and AIDS.

Anyone can help support DIFFA and AIDS awareness by contacting DIFFA's national office at (212) 727-3100 or 150 W. 26th Street, New York, NY 10001.

The red ribbon symbolizes AIDS awareness. Wear it and show your support of DIFFA and community AIDS support foundations.



Evaluation Questionnaire Results

1. Do you find the newsletter visually appealing?

yes-86%

no-10%

undecided-4%

2. Do you find the physical format of the newsletter (size, shape, folds) interesting?

yes-94%

no-4%

undecided-2%

3. Does the "style" of the design successfully portray an issue such as the AIDS crisis?

yes-54%

no-20%

undecided-26%

4. Does the design, as a whole, reflect a positive outlook?

yes-82%

no-10%

undecided-8%

5. Does the use of photographs within the design make the design visually effective?

yes-72%

no-20%

undecided-4%

6. Does the use of color in the design visually relate to the subject matter, AIDS?

yes-76%

no-12%

undecided-12%

7. Do you find your interest/and or awareness of the AIDS crisis heightened by the materials presented?

yes-56%

no-26%

undecided-18%

8. Have you been moved to become a supporter of AIDS research and awareness through the impact of the materials in this newsletter? (i.e., would you want to support an organization such as DIFFA after viewing a newsletter such as this one?)

yes-58%

no-22%

undecided-20%

Analysis of Evaluation Questionnaire Results

The results of the evaluation questionnaire yielded specific percentages which adequately gauge the success of the application project. The majority of evaluation participants answered yes to the questions asked. Because of the high percentage of "yes" answers, I feel that the newsletter was successful in all of the categories which were evaluated. There were, however, some questions which had a lower percentage of yes answers than others. These results, along with comments provided by the evaluation participants, have given me a clear idea of how the project was perceived and what steps could be taken to reinforce the weaker aspects. I received many comments concerning the color usage in the newsletter. While some perceived the color red positively, others saw it as a symbol of danger and negativity. Because of the importance that the newsletter reflect positive outlook, I would seriously consider changing the color usage if I were to improve upon the completed project. Questions which dealt with heightened awareness of the AIDS crisis or support of the crisis also revealed low percentages of "yes" answers. I find this to be disappointing, as one of the main goals of the newsletter was to capture the viewer's attention and heighten their awareness. However, given the fact that the work was displayed out of its proposed context, such low percentages are understandable. I feel that if the newsletter were received in the mail, as proposed, it would be viewed in an entirely different manner.

Overall, the responses were positive and viewers seemed to appreciate the design as well as the controversial subject matter.

120 information cards with red ribbons were made for the thesis display. At the end of the show, all of the cards had been taken. In using this as a form of evaluation, I assumed that the cards were taken if the viewer's interest had been heightened by the issues presented. Because 100% of the cards were taken, I feel that the newsletter was successful in capturing the viewer's attention.

• Accent	An element is more obvious or highlighted than another.
• Accumulation	Different elements that convey the idea of abundance or disorder. (collage, montage)
• Accuracy	Camera-realism.
• Active	Reflecting motion, energy.
• Addition	When one or more elements are added to a word, sentence or image.
• Aerial Perspective	Elements receding in space will appear hazier and bluer than those closer which will be sharper and of truer color.
• Aesthetics	Philosophy in relation to the concept of beauty.
• Alignment	In line with other elements.
• Allegory	Symbolic representation.
• Alliteration	Repetition of consonants at the beginning of words within a sentence.
• Anacoluton	A sentence which lacks grammatical sequence, a picture which does not represent a physical reality.
• Analysis	The separation of a whole into the parts which compose it.
• Antanaclassis	Repetition of the same sound. Visually; reflections, double images.
• Antimetabole	A double meaning.
• Antithesis	Contrast between opposing ideas to sharpen their difference.
• Antonomasia	Substitution of a epithet for a proper name.
• Assonance	Repetition of vowels at the beginning of words within a sentence.
• Assymmetry	Ill balanced.
• Asyndeton	Two or more unconnected things.
• Backslant	Letterforms slant diagonally to the left.
• Balance	A center midway between two weights.
• Beauty	Effectiveness, strength. (In relation to a design)
• Boldness	Obvious.



• Circumlocution	The use of many words where few are sufficient.
• Closure	Nearly complete lines and shapes are more readily seen as complete than incomplete.
• Color	The spectrum of light wavelengths which the human eye is capable of seeing.
• Communication	The transmission of ideas, concepts, information.
• Complexity	Visual intricacy.
• Composition	Interpretive means for arranging and controlling the perception of a visual message.
• Condensed	Letterforms with a compressed horizontal width.
• Consistency	Thematic, uniform.
• Content	What is being expressed verbally through the elements of a composition.
• Continuation	Visual elements that require the fewest number of interruptions will be grouped to form continuous straight or curved lines.
• Contrast	The force which makes compositional strategies visible through opposition.
• Cropping	Deleting certain parts of an image by changing the size of the image area.
• Depth	Perspective, chiaroscuro.
• Design	The arrangement of specific elements in order to achieve a specific effect..
• Diffusion	Soft, less sharp.
• Dimension	Representation in 2D depends upon the creation of an illusion of space, dimension.
• Direction	Each shape expresses basic directions; horizontal, vertical and diagonal.
• Distortion	Deviation from true form.
• Dot	The simplest minimum unit of graphic communication.
• Economy	The presence of minimal elements.
• Effectiveness	Producing the desired result.
• Efficiency	Production of positive results with little wasted effort.
• Ellipses	The opposite of repetition. Leaving something out so that the viewer can put something in.



• Emotion Thesis	Compositions make an impression upon the viewer because of the qualities which appeal to the viewer.
• Episodicity	Disconnected pattern.
• Euphemism	Describing something negative in a positive way.
• Exaggeration	Extravagant overstatement.
• Expanded	Letterforms with an expanded horizontal width.
• Figure/Ground	When looking at an image, part of it is selected to be the figure, while the rest becomes the background.
• Flatness	A single layer, not dimensional.
• Flush Left	Even vertical alignment of lines of type to the left.
• Flush Right	Even vertical alignment of lines of type to the right.
• Format	In reference to the photographic frame; horizontal, vertical or square.
• Foundation	That which forms a basis for, the representative elements from which things are created, physically or mentally.
• Fragmentation	The breaking up of elements.
• Fusion	The perceptual organization of separated elements.
• Ganzfeld	A homogenous field of vision.
• Gestalt	A synthesis of separate elements which forms more than the actual sum of the parts. A gestalt of type and image would achieve this through the effectiveness of the combination.
• Golden Section	A composition in which the center of interest is placed at one third the width or height of the pictures edge.
• Grain	Qualities of photographic images in which the silver grains which compose the image structure are apparent.
• Graphic Resonance	The richness of design elements resulting in effective communication.
• Written Typography	A form of drawing based on the strokes and marks made by hand.
• Harmony	Combining agreeably.



• Hendiadys	A connection between a concrete object and something that is abstract.
• High Key	An image composed of light tones.
• Homonym	Two words which are spelled differently but sound alike.
• Hyperbole	Exaggeration for sake of emphasis.
• Iconographic Typography	A pictorial typographic representation composed of natural/man made objects
• Image	A two dimensional representation of reality in the form of photographically generated or manipulated imagery, paintings or drawings.
• Indentation	Intervals of space at the beginning of a line to indicate a new paragraph.
• Information Theory	The content of a message is derived from the relationship of the unfamiliar to the familiar.
• Instability	The absence of balance.
• Intricacy	Detailed, ornamented.
• Irony	Deliberate contrast.
• Irregularity	Unexpected, not conforming to a plan.
• Italic	Letterforms of script quality which slope to the right.
• Justified	Lines of type vertically aligned to both right and left margins.
• Juxtaposition	Interaction of visual stimuli.
• Kerning	Optical adjustment of type so that letters are perceived to be in proper alignment with each other.
• Leading	Line spacing.
• Letter Spacing	The space between individual letters.
• Line	A chain of dots becomes a line.
• Litotes	An understatement using the negative to express the affirmative.
• Low Key	An image composed of dark tones.
• Manipulated Photograph	A photograph which is manipulated to distort the reality which it represents. A photograph which is colored by hand or scratched is manipulated.



• Posterization	A process which converts halftone film into broader patterns of flat tone.
• Pragmatic	Cause and effect results, analysis of critical and specific issues.
• Pragnanz	Perception of an object in the simplest form that can be recognized in relation to its circumstances.
• Predictability	Conventional, ordered, planned.
• Preterition	A suggestion of something hidden, feigning a secret.
• Principles	A general truth.
• Proximity	The closer two or more visual elements are, the greater the probability that they will be perceived as a whole.
• Randomness	Lack of a plan, order.
• Regularity	Uniformity of elements.
• Relationship	A physical or mental connection which puts two things in context with one another.
• Repetition	Uninterrupted visual pattern.
• Reticulation	The breaking down of film emulsion into various patterns by processing in hot and cold solutions.
• Rhythm	A pattern produced by emphasis and duration of certain elements.
• Roman	Upright letterforms - not italic.
• Sandwiching	The layering of negatives or transparencies while enlarging photographic images.
• Sans Serif	Letterforms with strokes of uniform weight and no serifs.
• Scale	All visual elements have the capacity to modify and define each other.
• Script	An italic typestyle based on handwriting.
• Selective Focus	In a photograph, depth of field is reduced so that only certain elements fall within the plane of focus.
• Semantic	Meaning, Signification.
• Sequentiality	Rhythmic pattern.
• Serif	A typestyle whose letterforms are characterized by short strokes extending from the major strokes of the letterform.



• Margins	The unprinted space surrounding type on a page.
• Metaphor	A comparison which does not use like or as.
• Metonymy	Using the name of one thing to represent another.
• Modern	Serif letterforms with extreme contrast between thick and thin strokes. Serifs are unbracketed horizontal hairlines, and the weight stress of round letters is vertical.
• Movement	The dominant visual force, thrust. Implied or actual.
• Neutrality	Sameness, similarity of figure/ground.
• Novelty type	Typestyles which borrow from the basic type families but are usually stylized and detailed excessively.
• Oblique	A roman letterform which is slanted to the right (not italic).
• Old Style	Letterforms with the weight stress of rounded forms at an angle, and bracketed serifs.
• Opacity	Not see through, blocking light.
• Oxymoron	A contradiction.
• Paradox	A seemingly contradictory statement.
• Perception	The understanding and apprehension of a concept with the mind or the senses.
• Periphrasis	A roundabout way of saying something.
• Personification	The humanization of inanimate objects.
• Perspective	The illusion of depth and three dimensionality produced on a flat surface. (worm's eye view, eye level, and bird's eye view)
• Philosophy	Enduring practical wisdom.
• Photograph	An image which is generated with the use of a camera to produce a keen representation of reality.
• Photographic Variables	Variables which can be applied to image making to directly affect the outcome of the final image.
• Planar Typography	Typography on a plane which shifts and changes position in space. (implied dimension)
• Position	Placement




• Shape	Line defines shape.
• Sharpness	Clarity, hardness, precision.
• Similarity	Like visual elements are seen as being related.
• Similie	A comparison using like or as.
• Simplicity	Free from complications and detail.
• Singularity	Focusing on one theme.
• Skill	Proficiency, ability.
• Slope	The angle at which a line of type is set. (backslant, italic, roman)
• Solarization	(Sabattier Effect) Exposing a print to light while it is being processed, resulting in partially reversed areas.
• Spontaneity	Emotional, compulsive, unconstrained.
• Square Serif	Letterforms with unbracketed. heavy square or rectangular serifs.
• Stasis	Repose
• Strength	Intensity, concentration, potency, effectiveness.
• Subtlety	A refined and delicate approach.
• Superimposition	The layering of elements on top of one another.
• Suppression	Holding back.
• Suspension	Holding back part of a message.
• Symmetry	Axial balance.
• Synechdoche	Use of a part to represent a whole.
• Syntactic	Dealing with aesthetic concerns and decisions.
• Synthesis	The assemblage of separate parts into a whole.
• Tautology	Words or pictures are repeated and although used in different ways, look redundant because the second sense is not obvious.
• Texture	That which encompasses the qualities of the sense of touch through either tactile or optical qualities.



• Texture Gradient	In a photograph, the spaces between equidistant objects receding into space gives the illusion of depth and texture.
• Texture Screen	Screens used in photographic printing which result in a textured print.
• Tone	The intensity of darkness of lightness.
• Transitional	Letterforms with a greater stroke contrast than old style. Weight stress of rounded letters less diagonal, and more horizontal serifs.
• Transparency	Able to be seen through.
• Type	A letterform
• Typography	The style in which type is arranged.
• Type Size	The size of a letter, measured in points.
• Type Style	The design of a letter of type.
• Type Width	The horizontal measurement of type (condensed, expanded or specific percentage).
• Typographic Collage	An assemblage of layered typography, found type and letterforms of an abstracted or illustrative nature.
• Typographic Treatment	The manipulation of type, or the process in which it is designed which gives it a distinctive appearance.
• Typographic Variables	Variations in the style and arrangement of type which are used in typographic applications.
• Understatement	Restrained approach seeking the maximum response.
• Unity	Proper balance of diversity into one.
• Variation	Change, elaboration.
• Visual Thinking	Problem solving with visual imagery involving the receiving, storing, retrieval, and processing of pictorial information.
• Weakness	Lacking, insufficient, ineffectual.
• Weight	The heaviness of the stroke of a letter of type.
• Word Spacing	The space between words.

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